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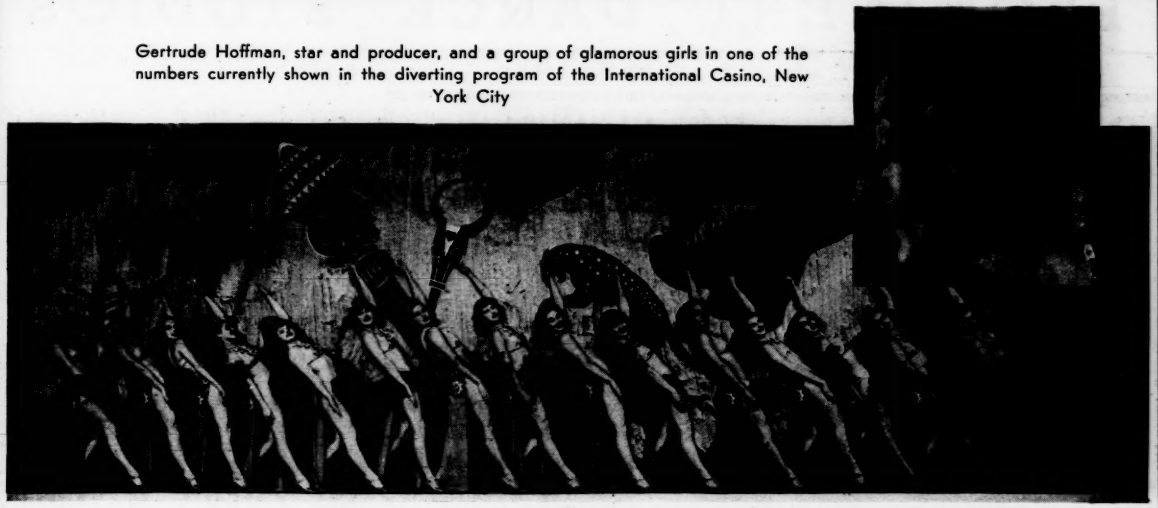
For List of Routines by Mail—turn to page 42

Gertrude Hoffman, star and producer, and a group of glamorous girls in one of the numbers currently shown in the diverting program of the International Casino, New York City



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• PRO and CON . . .

• Viewpoints Gleaned from
• the Editor's Mail

Dear Miss Howard:

Thanks to THE AMERICAN DANCER, I found some very valuable material which aided me in a recent talk on the various types of dancing. I always find each issue much more interesting than the last. I especially enjoy the articles on ballet, and at the monthly meetings of my pupils we read aloud *A Dancer's Diary*, which has stimulated much interest and enthusiasm toward practicing and accomplishing more.

Sincerely yours,
Mary A. Linville, Toledo, Ohio.

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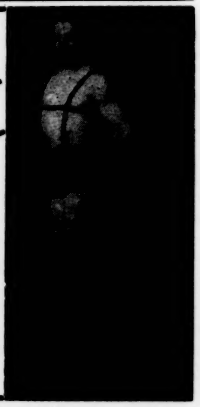

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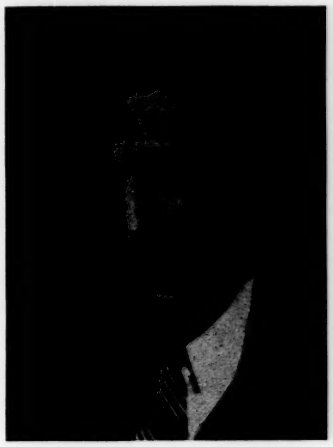

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•

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passed there could be little doubt but that it would seriously affect the teaching of the exhibition, or display, branches of dancing. But I do not think it would cut into the business of better class ballroom dancing teachers. To me it would seem that instruction would have to be confined to classes and people of different social strata will not mix. Government schools would, necessarily, be open to all. Refined young women would not dance with the undesirable element that is to be found everywhere. This city in which I am located has a smaller foreign population for its size (75,000) than any other I have been in and I know the continent pretty well. Still, were a dozen free public ballroom schools to open

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

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JULIE STEWARD, *young dancer who is with the Philadelphia Ballet Company.*

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HELENA SCHELDA *and* HENRI, *currently appearing in Paris.*

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THE AMERICAN DANCER
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The Ancestry of the Barn Dance

by Nan Peters

NOW that synthetic barn dances have become popular entertainment on screen and radio, those who take their dancing seriously may wonder what they really are and who invented them. Though we are inclined to laugh at square dances and call them "hick stuff" they are our American folk dances, and aside from radio scripts and movie scenarios, they were not invented but grew up with the country.

The square dances are among the few things American that did not come over on the Mayflower. They antedate the Mayflower, having arrived in Virginia before ever a Pilgrim father set foot on Plymouth Rock. But the family tree of the American barn dance has its roots in Medieval Europe, in that same fertile soil which produced the folk dances of other lands.

For it was during the Dark Ages that the peasants and tradespeople in the Guilds developed their vigorous and spectacular dances around the labor of the field, the home and the workbench. At the Guild festivals every trade and occupation was represented with an appropriate dance, each a vivid pantomime of the work involved. In Wagner's *Die Meistersinger* we see the color and forceful rhythm of that ancient pageantry.

Then came the Renaissance and the age of chivalry with its new code of honor, its new grace of manner. With the growth of ideals came social amenities that were soon expressed in the language of the dance—the graceful bows and curtsies were but the formal greetings of the period.

Spain was not only the center of world power but of world culture as well, and it was her formal court that first developed the dignified and colorful processional dance, the *Pavane,* which soon found its way into all the courts of Europe. From Spain, too, English sailors brought the *Morris Dance,* of Moorish origin, which eventually became a part of the traditional May Day festivities not only in the mother country but in her colonies.

But the revival of dancing was not confined to the courts and many of the court dances were of peasant origin. From the Basques came the *Sarabande* which Richlieu is said to have danced before Anne of Austria, while from Germany came the *Allemande,* rather heavy in style but peculiar in that the partners' hands remained joined through all the turns and evolutions of the dance.

The French *Branle* in its early form was of the singing game type, often accompanied by lively clapping and tapping, while kissing played an important part in all of the older dances. The *Carillon de Dunkirque* is not unlike the folk dances, though later each province became famous for its own particular *Branle.* Some were in the form of *Quadrilles,* others were *Rondes,* some were gay, some sad, some farcical.

In England the ancient *Carolles,* or Christmas dances, preceded the *Contra Dances,* and like the *Branles,* they were of endless variety. A favorite of Good Queen Bess was the *Chelsea Reach,* an English dance combining the grace of the court dance with the figures of the *Contra Dance* or *Quadrille.* Another of her favorites was the *Passamezzo,* a dignified court dance of Italian origin.

But it was in the court of Louis XIV that dancing became an art of the first magnitude. From the *Branle* of Poitou grew the *Minuet* which was not so much a court dance as a court ceremonial, a man's position at court depending less upon his brilliancy as a statesman than upon his grace as a dancer. It was then the dancing masters had their day!

Meantime the American colonies had been established, and though one might think the Indians would have furnished sufficient diversion, between skirmishes the colonists not only worked but made merry. Of course, there was no merry-making in puritan New England, for dancing and merry-making were considered the tools of the Evil One and as such were prohibited under severe penalty. But the Dutch of New Amster-

(Continued on page 38)

Dictator

by RUTH ST. DENIS

AS ONE American dancer who believes in God, in America and in Beauty, I dare to take my stand; I dare to speak of Christ, of Buddha, of Moses and of Krishna. I accept God as my dictator from whom I take all orders. I am a private in an invisible army which is now encircling the earth.

I want to manifest what the world has a right to expect of America—Freedom, not bondage! Beauty, not ugliness! And Love, not hatred! Our own human souls are the battle grounds for our own wars against fear and pride and lust and vanity.

I want to form a great association of God-controlled dancers who will dance, now, the things of Love, of Truth, of Beauty in this world of confusion.

We are not fighting Communism, Nazism, Fascism or any other "ism"; we are fighting with unseen weapons for the Soul itself—to free it from the bondage of fear, from the limitations of personality, and from the small racial, national pride which besets us all.

Using our own terms as artists, we are in reality always the interpreter and never the originator. We are the instruments in the hands of the Great Artist of Life itself. We are chisel and paint, brush and harp and body. And our joy and our duty is to keep clean and useful this greatest instrument of all—our human heart and personality.

Christ and Moses and Krishna and Buddha are returning to the world! Not in floating draperies from a cloud on some mythical hill, but here and now in these hearts of flame and purpose which have found light again in their hour of surrender.

I have loved the dance, and have given my life and labor to its lifting-up from the planes of vulgarity and meaningless repetitions. I have brought the vision of the Orient to my country, trying to infuse its beauty of stillness into our noisy, youthful exuberance. But what I was able to do has done its work. This is a new world; the old has gone!

With my artistic youth and ambition went a whole epoch of American life. What seemed significant then is not now. I find myself and the world of dance at the cross-roads. Shall we accept the challenge, or shall we drift with the tide? Have we convictions, and what are they? If you believe in politics and business as the answer, then by all means go your way, and our respect, for at least your courage, is yours.

Do you believe in art for art's sake, in the sense that a truly beautiful art work is sufficient, that to give a thing of beauty to the world is the compensation and the answer to the artist's struggle with life? If you believe that, then go your way, and the blessings of all Beauty be with you.

But if you have a larger, deeper vision of Life itself, if you feel rather than believe, that existence is the greatest Art, that the harmonies of love are worth a hundred symphonies, and one sentence written in the red ink of the loving and resurrected heart is worth ten thousand ballets, then we are getting somewhere near the truth and reality of life and, incidentally, to the birth of a great American art.

I insist that our art is of life, not death! Of love, and not hatred! Of beauty, not ugliness! The world has a right to expect from America loveliness, purity and peace, vitality and grace.

Morbid, introspective, distorted mental images, seething and boiling in the mortal brain, and expressed in heavy, angular, restless lines and postures, dull, inexpressive faces, anatomical displays and technique put above meaning—these things are not a part of our inheritance of natural beauty, effortless power and gracious living.

Our ideal is health and sanity of mind and body. It is spiritual liberty and sharing love. This is our America, and our true art of the dance.

In a world gone mad with the power given to human dictators, it would seem that the single individual would have little to offer on the side of freedom for the soul and liberty for the body. But, amazing as it seems, we can do much, we can do everything for our own lives in the midst of this chaos by declaring our allegiance to those realities which do not change with political or social governments. We can mobilize ourselves in a great, invisible army of honesty, purity, unselfishness and love. These are the elements of creation. These can never be usurped by any human dictator unless we consent to our slavery. Let us accept God alone as our dictator here in America.

Ballerina to Ballet Mistress

Phyllis Bedells Fulfills Tradition

by DOROTHY NORMAN CROPPER

BALLET—Bedells, the terms are regarded as synonymous by the London dance world. And what a lovely person Phyllis Bedells is! As I talked to her in her Hampstead school, my attention was diverted first by what she calls her *vice* (a cup of tea—and at 2 P.M. this particular time) and second by shouts and laughter that floated through the open windows from the back garden. It was one of those rare early spring days when the mercury stood at 62°—and the professional class was making the most of the lunch hour. These girls are at the school from 10 A.M. to 5:30 P.M. every day.

Miss Bedells is—well, she fills so many roles it is difficult to know where to begin. She is a dancer, teacher, producer, wife and mother. She is short and dark and has soft, brown eyes; her voice is charming; a tiny, interested frown as she emphasizes her statements gives way to a ready smile; her sense of humor is a delight. And what beautiful feet and ankles!

She was born in Bristol, where she first studied with Edna Stacey, to whom she still refers as "a beautiful woman with a sweet nature."

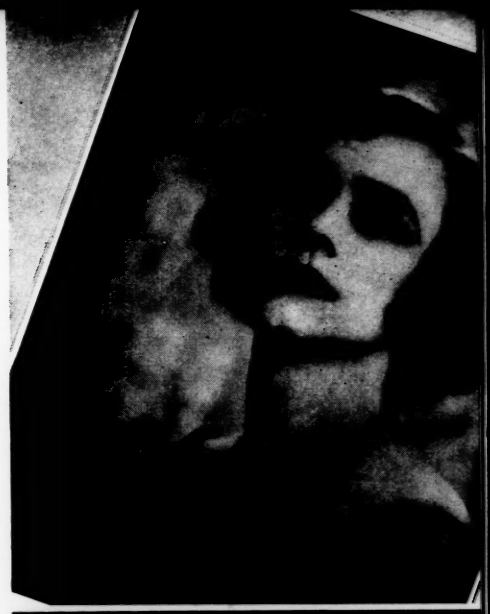
Her academic education was gained from private tutors. Her second dance teacher was Theodore Gilmer of the Paris Opera Ballet and it was while studying with him that she was engaged, at the age of thirteen, as soloist by the Empire Theatre, where she was to carry on the ballet tradition that had been established by Adeline Genée and Lydia Kyasht. She was engaged for ten weeks and she stayed nine years! During this time she received many offers from New York, but whenever she told the management that she was considering an American engagement her salary was increased, so she found it expedient to remain in London. Ned Wayburn tried to get her for the *Ziegfeld Follies* and it is our loss that he did not succeed. But she did not want to dance in a revue, she wanted to dance only in traditional ballet. With the advent of the war, however, the Empire went in for *light entertainment* and as she was under contract she soon found herself doing the very thing she had refused the New York offer to avoid.

After a year of instruction from her third teacher, Cavalazzi, during which time she was kept entirely on the Italian technique, the Empire Theatre engaged the famous Alexander Genée to give her lessons as it was thought she was becoming *too Italian*. These took place every morning on the stage of the Empire. Her next teacher was Adolph Bolm, and he, too, was engaged by the management to teach her. Then, when the Diaghileff ballet was at Covent Garden she had a lesson every morning at nine o'clock with Cecchetti, even though her contract with the Empire prevented her joining the ballet.

Miss Bedells' school has a huge enrollment. There are girls being trained there to carry the Royal Academy standard of ballet to such widely separated parts of the world as Australia and Trinidad; girls who are already in the professional world at the "Old Vic" and Sadler's Wells; girls who are being trained as dancers and as teachers and those who study merely because they love to dance; and in every one is a noticeable reflection of Miss Bedells' charming personality. True to the classroom tradition, there is a cane in one corner of the studio, but although it is regarded on occasions as a threat, it is always treated as a joke.

Because the Royal Academy gives between six and seven thousand grade examinations in ballet annually and because the English ballet is now in its second generation, Miss Bedells feels that the future of ballet lies in England. (Even though the group is small in proportion to the population, there is now established, in London at least, a *definite ballet public.*) She thinks the contemporary dance is the opposite swing of the pendulum from the artificiality of the pre-Genée era, that it has a certain influence but that the tradition of ballet is strong enough to survive on its own and in its classic form; even as we have musical compositions today of the "modern" school that, while they may be excellent in every detail, have in no way superseded Bach and Beethoven. Miss Bedells expressed the warmest praise of the Littlefield Ballet. When I asked her opinion on ballet presented to the public by means of the motion picture, she said she regarded it as the best lesson possible for the dancer!

In closing I may tell you Miss Bedells' hobbies are her work, music and reading. When we spoke briefly of the present political situation, contemporary dancers, modernistic music, dictators and wars, she cogently remarked, "The more troubles there are in the world the greater chance art has of living"—and you may take that any way you like!



Top—PHYLLIS BEDELLS *and, below, her daughter* JEAN, *age 11, as the Xmas Tree Fairy at the Duke of York Theatre children's matinee during the Markova-Dolin season*

Hellerau - Laxenburg group in "Oedipus and Hypolytos" at Syracuse, Sicily

DANCING IN A CASTLE

by MARGARET MANTLE STOOKEY

ABOUT nine miles out of Vienna in the former Imperial Castle of Laxenburg is the Hellerau-Laxenburg school of modern dance, one of the most prominent and unique schools in all Europe.

Two centuries ago, the dancers who lived there belonged to a ballet corps patronized by young and merry Empress Marie Theresa, who had chosen Castle Laxenburg for her summer residence. Today the famous school for rhythmics, music and gymnastics which was founded by E. Jacques-Dalcroze in 1911 at Hellerau near Dresden, has its headquarters in this castle. Every summer in the large *cour d'honneur* built in the style of the Court of Versailles, one can see hundreds of students from many nations.

In the summer of 1936, on our way to the Olympic Games in Berlin, we decided to visit this school. In Director Ernst Ferand's office, where we waited, was a table with fresh clay models of dancers in modern dance poses and some small costume masks. On the side wall were colored paintings of costumes produced in the costume design class, unusually well done.

Mr. Ferand explained the purpose of the school. It offers a three year course in eurythmics, dance composition, kindergarten rhythmics, history of the theater and dance, dance technique, motion technique, massage, music theory, improvisation, percussion, choreographic music, music history, anatomy, physiology, gymnastics, acrobatics, athletics, costume design, clay modeling, psychology, pedagogical psychology, and the Montessori children's method.

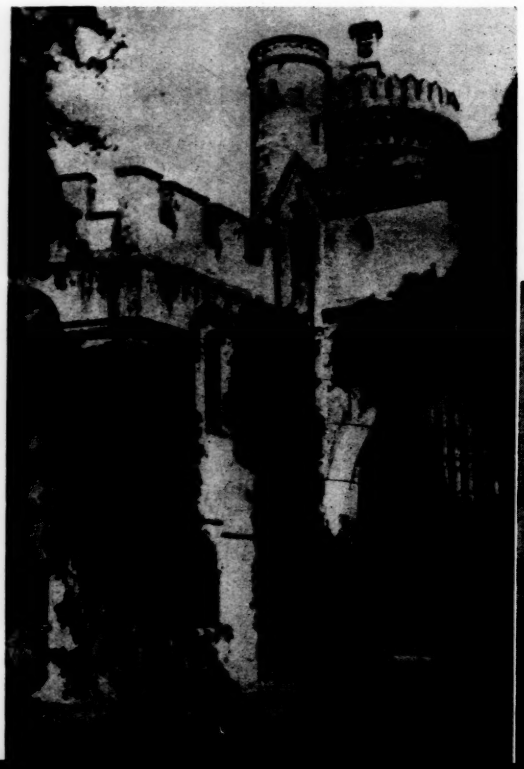
We were taken to watch a class taught by the famous Rosalia Chladek, who has been director of the school since 1930. In 1932 Miss Chladek won a silver medal at the international choreographic competition in Paris; in 1933, a silver medal for the international solo dancing competition in Warsaw; and in 1934 she was awarded another one in Vienna during the international solo and group dancing competition. Two students from the United States sat with us in her class, seemingly happy to speak English again, and explained the lesson in dance composition, done with percussion. The teacher is a very attractive personality—slender, tanned and dynamic.

Next, we visited a class in rhythmics for children taught by Melita Kosterlitz. All the exercises were done with a small rubber ball, and it was amazing to see how many uses could be found for a ball without throwing and catching it. Later, we observed a class in percussion conducted by Lucie Bittrich-Matfus. In one of the offices we looked at many photographs of Rosalia Chladek and *Tanzgruppe der schule Hellerau-Laxenburg*, and copies of *Die Tanzerin* by Fritz Klingenbeck, a book about the dancer.

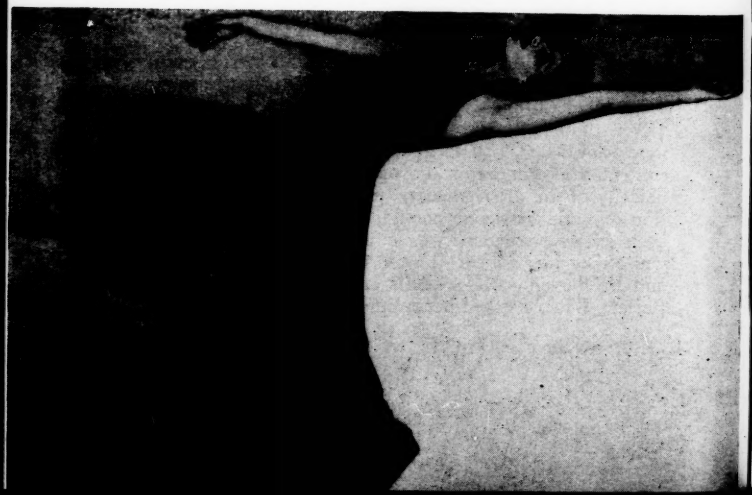
During the summer of 1937 I took another group to Europe, and made the Hellerau-Laxenburg school one of the high spots in our itinerary.

This time we visited classes in eurythmics, gymnastics and dance composition

(*Continued on page* 46)



Laxenburg Castle near Vienna, home of the Hellerau - Laxenburg School of the Dance



GERTRUDE DORIS ULMAN, *director of the Hellerau-Laxenburg School in New York*

The Dance In Our Colleges

A Nation-wide Survey of Universities

by PATRICIA SHIRLEY ALLEN

"NO, we do not give dancing instruction," wrote the apparently irate professor, "nor do we allow dancing on the part of students 'in residence.' Dancing is no part of an accredited college curriculum and should not be for credit. Shades of Diogenes, what next! Now credit for dancing! Who ever heard of such sheer nonsense? It is time youth became serious in life preparation and did not think of college as a place simply for social life."

The gentleman quoted above was one of 24 college heads who evidently feel the same way about our beloved art—not to mention some 200 others who did not even bother to answer the letter which inquired whether their institutions taught dancing; if so, what kind; and sundry other questions which are set forth elsewhere on this page.

As a result of many queries from dancing teachers and their students, THE AMERICAN DANCER launched an investigation among colleges throughout the country, to discover just what opportunities are offered there for dance training, while working toward an academic degree. And our innocent requests for information brought forth some surprising results.

The facts garnered by these questionnaires were very encouraging from our point of view, but there are several obvious objections to the conditions revealed. For one thing, only *two* colleges offer ballet as part of their curricula! Colorado College presents a progressive ballet program which extends over three years, and Temple University has work in elementary ballet techniques.

Have ballet teachers neglected that important field which lies within the gates of the nation's universities? Or may the fault be found with colleges themselves and the way they handle the teaching of dance as a whole? The latter is probably a more valid reason.

Here is a situation which should call forth the best efforts of ballet devotees to perpetuate the traditions they revere. Educators must be made to understand that ballet instruction is a vital part of dancing, that it can be the foundation of every other form, and that any true picture of the field is not complete without a touch of the beauty that belongs to ballet.

Our first point of attack may well be that dance is placed, in almost every case, under the department of Physical Education, or given over summarily to Drama, Arts or Music. This is due, of course, to the fact that modern dance and physical education tie up so well together. Folk dancing and tap are easily related to body mechanics, too; and so the art of dance, which merits an entire department of its own, is classified as physical education or gotten out of the way in any convenient department that seems appropriate.

Protest is due on this count from those who practice other dance forms besides ballet. It is not possible to bring a representative knowledge of culture to the thousands of young people who attend our universities, unless the dance is accorded the status of other arts. That is a significant point for dance teachers to ponder; and it is to be hoped that they will take action on it, by pressure in the right places and by conscientious work toward the goal of recognition.

The figures turned up by THE AMERICAN DANCER investigation have, however, several more promising aspects. It was a distinctly pleasant surprise, for instance, to discover that there are actually 117 colleges in the country which present dance courses. That in many of these, it is a required study. And that 26 extra-curricular dance clubs have been organized by student sentiment. Also—and this is decidedly a victory—that in 11 institutions of higher learning, students may devote the better part of their college careers to the dance by making it their major study.

The last is a most important development, insofar as the future of dance in colleges is concerned. Courses directed toward a major in the subject include modern dance, some tap and folk dancing, work in rhythms, music and composition for the dance, choreography, history of the dance, special projects and usually recitals of student presentations.

Finally, these were heartening and unsolicited comments:

"Next year I intend to have a class in social or ballroom dancing for a mixed group of men and women."

"One of the courses in modern dance has recently been opened to men, and this is proving very successful."

"We hope to add further dance courses (interpretive) soon in our drama work."

"Square dancing has been used as an all college activity."

". . . we hope to increase our offerings in the future."

"The studio is 60′ by 100′, used only for dance classes. . . . There is an outdoor patio which can be used for classes. The studio has a grand piano and a fair supply of percussion instruments. The U. owns a good dance library and a very extensive library of music."

Survey of Colleges Teaching Dance

Colleges offering dance courses	117		
Colleges with no dance courses	24		
Total	141		
Kinds of Dancing Taught:			
Folk	87	Aesthetic	19
Modern	86	Ballet	2
Tap	82	Denishawn	2
Ballroom	26	Acrobratic	1
Duncan dancing	1		
Other Courses Offered:			
Rhythmics	43		
Composition for the dance	20		
Teaching the dance	15		
History of the dance	9		
Music for the dance	3		
Extra-curricular dance clubs (or orchesis)	26		
Departments in Which Dance Is Taught:			
Physical education	90		
Drama	2		
Arts	1		
Music	1		
Kind of Credit Given for Dance Courses:			
Undergraduate	105		
Graduate	16		
Individual course credit	84		
Major in dance	11		
Minor in dance	10		

For further information about colleges in each state which offer dance courses, write THE AMERICAN DANCER. We will be glad to supply more specific data concerning the university training available in your territory.

OUR BALLET and OUR AUDIENCE

by LINCOLN KIRSTEIN

EVERY so often somebody still asks whether or not the ballet is a genuinely popular form of the dance, whether or not American audiences are "ready" for it, whether or not it is an alien thing with only a snob appeal. As for the popularity of ballet as theatrical amusement, one has only to point to the five transcontinental tours of the de Basil troupe, and the existence of at least six resident American companies. America has always been "ready" for ballet. In a recent article in the *Musical Quarterly* on American theatrical dancing from 1750 to 1800, by M. H. Winter, we find a wealth of material indicating our early native interest in traditional dancing. This culminated in the tour of Ellsler and other continental stars toward the middle of the nineteenth century, the ballets in *The Black Crook*, down to Pavlova, St. Denis, Duncan and our own day. It is difficult to see how ballet has merely a snob appeal. Certain critics habitually erect an imaginary audience of gray-haired dowagers in diamond dog-collars, who are escorted into the precincts of decadent ballet by witless, rich and senile dotards. It's rather a quaint picture, and it is calculated to demonstrate the class appeal and moribund spirit of ballet today. The only place where one any longer finds diamond dog-collars is in the columns of Mr. John Martin of the *New York Times*, and his colleague, Mr. Lucius Beebe of the *Herald Tribune*.

In the last two years I have played some one hundred theatres along the Atlantic seaboard, from Maine to Florida, and only as far west as Pittsburgh. When one calls some of the houses theatres perhaps it is flattery. Our small company has danced on gymnasium floors with rosin partly obliterating the basket-ball markings, in reconverted barns, in high-school and normal-school auditoriums, in big and little colleges, and in many large theatres. I cannot pretend that our receptions were unanimously favorable, or our performances a hundred per cent standard of perfection. In fact, the only reason this is of any interest is that in both cases they were about average, or a little better than average. This is important: There was nowhere in all those varying conditions and places that the audiences were not really interested. There was one hostile audience in a college in New Hampshire. The stage was so bad we sat the audience on it and performed on the floor. Theatrical glamor was reduced to a minimum, and the boys who'd just come in from football practice could almost have untied the girls' toe shoes. They came with that charming friendliness of bad children who pay their dime so they can hiss the villain. The atmosphere to say the least, was ominous, and yet, after a little while, as soon as they decided nothing was being put over on them, they were agreeable.

In many places we have played two and three times. Provincial audiences have an absolutely open mind. Indeed they come to the theatre wanting to like whatever they pay to see. They are more than half won before the curtain rises, assuming they can be got into the hall at all, and when they take to something, they have an affection for it which overlaps from season to season. Different ballets obviously please different localities, and as much as possible we try to arrange our repertory with this in mind. As time goes on, one senses a formula that will please an American audience. This has not been easy to do, as the issues are frequently clouded by the dominant presence of the Russian repertory. We Americans have, as yet, no native ballets as popular as *Sylphides* or *Petrouchka*. Due to the fact that the de Basil repertory was largely associated with Diaghilev and that Nijinsky or Karsavina or other renowned dancers created or danced in many of the rôles, the audience sees a kind of double-exposure, the actual dancers, and their famous shadows. Even if the performances are not brilliant, they are backed up by the prestige of the last twenty years. Sooner or later our audiences will see the ballet without this false aura. It is useless and inefficient for an American company to try to imitate that Russian repertory which is already an imitation, or to attempt to compete with Russian dancers on their own ground. The best we can do is to find our own formula and plug it with our own dancers.

American audiences, as I have found them, like ballets with a given subject and a definite plot. Atmospheric ballets such as *Sylphides* or *Cimarosiana*, works with a purely musical theme, or an abstract suite of dances are interesting only when performed by a huge company or with the enlivening presence of some spectacular artist. Style or even technical prowess for its own sake is less attractive when it is not connected in some way with a literary meaning, however slight. People like to see not only what is happening, but they also like to recognize the characters of the action. They like to have the style of their movement corroborated from their own experience. Our two greatest successes have been Eugene Loring's *Yankee Clipper* and Lew Christensen's *Filling Station*, both story-ballets with native subjects.

Yankee Clipper was conceived at Ogunquit, Maine, in the early fall of 1936, with the rollers of the Atlantic dashing in all along the miles of beach. Loring worked hard for nearly a year gathering material from every conceivable source for the style of his gesture, from such widely dissimilar corners as news-reels, the movie of *Captains Courageous*, whaling museums, postcards and records of African native chants. All of the sources were available and comprehensible to our audiences long before they were welded into a ballet. Loring's success lay in his constant consciousness of his audience. It was not so much a matter of giving the public what they wanted, since frequently they don't know what they want. The problem was to give them something they would like when they saw it, and this Loring did.

It was a little different with *Filling Station*. We had been searching for a contemporary American theme for two years. Somehow the present doesn't seem to lend itself to the lyric form of ballet as easily as the past, partly because we're still under the moral blackmail of the nostalgia in Russian Ballet,

THE BALLET CARAVAN TOURS TO HAVANA

Photographs by William Robert McCue

Moving clockwise with the camera, the Ballet Caravan embarks in buses. Above, they pile off for the first stop. And amuse themselves with a mechanical phonograph. Later that night, two weary troupers made the scene at the right. Next, ladders substitute for bars at a rehearsal *en route*. Time out—and THE AMERICAN DANCER cameraman snaps a performer sharing refreshment with a South Carolina neighbor.

although Diaghileff himself, particularly at the end of his life, frequently made works with contemporary social and satirical themes. Lew Christensen and Virgil Thomson, together with Paul Cadmus the painter, after considerable thought and observation, hit on an American theme of today and everyday, with a style set in the manner of the comic-sections of Sunday papers. This pervading atmospheric frame was already familiar to everyone as were the characters who came to inhabit it. The Filling-Station Assistant, the Truck Drivers, the Motorist's Family, the Country Club couple, the Gangster and the State Trooper were known from real life and from the realistic symbolism of the films. The addition of the idiom of classic dance gives the ground structure of daily experience a new excitement and a new grandeur.

There is no possibility at the present moment to make comparisons odious or otherwise between the big Russian troupes and the little American ones. But there are several curious sidelights which can be mentioned. The success of the Russians is logical, deserved and to be expected. But many audiences are starting to have an almost proprietary interest in our American companies. They feel they have some real connection with American born and bred dancers who are creating a medium which, though developed abroad, as did the ancestry of all our arts, has, nevertheless, come to have more and more meaning for everyone who was raised on this continent. Audiences cannot look at the American companies at the present, expecting to find them replicas of the Russians. They must realize our own solution will resemble the Ballet Russe even less than the Russians resembled the French and Italians from whom they sprung. The creation of a really American ballet depends in a great part on our audiences who must have fresh eyes and open minds. They must look at American dancing the way they look at American films, not as an imitation of Soviet, French or English films, but as something in themselves. With the cooperation of our audiences we will be able to give our dancers an impetus and a security which will create the native stars we so much need.

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations
by **MILDRED KOERBER**

Dear Diary:

It was certainly fun having Betty dancing in the class. Lochinov was very kind to her and didn't shout at her as he did several times at Tony.

Betty couldn't sleep on the floor on pillows forever, so we went room hunting all over New York.

"It's brown-stone houses for us," said Bobbie. "We certainly can't afford an apartment."

Well, Diary, we went up and down steps until we could tell just by looking at a doorway whether or not we wanted to go in. My heels were getting blisters on them, Betty was just dragging along and Bobbie was getting cross.

"Say, you girls," she said suddenly, "how'd you like your room with a view of Central Park, right on Fifth Avenue?"

Of course only the very wealthy live on the avenue and we started to laugh, and then didn't dare because her eyes were flashing.

"Well, I'm getting sick and tired of going after cheap houses," Bobbie stormed. "Besides, I've got an idea that I've always wanted to do all my life but never dared. Now, are you two with me? I'm in a mood to try anything. Do you want your room with a view on the avenue?"

"Yes," we gasped.

"All right," decided Bobbie. "Follow me." And she started off with a swingy stride right out onto the avenue.

Suddenly she turned right in to a very dignified, aristocratic, massive looking stone mansion. There were two snarling bronze lions guarding the door. And that door—it was made of stained glass with iron grill work in front.

"Bobbie, come away from here," I gasped and was really scared. "They'll set the dogs on us."

"You come on!" said Bobbie and put her finger on the bell.

I could feel Betty shivering beside me and I knew it wasn't from cold. We waited for a while and Bobbie pressed again. Then we heard the sound of a lock being twisted and the big door swung slowly open.

A very straight man with side burns and a jacket and an outfit just like the butlers in the movies, stood looking at us.

"Yes?" he inquired snootily, as if he hadn't a moment to waste.

"We won't waste your time," Bobbie began diplomatically. "But we are looking for a room. We know well enough this is a private residence and you don't rent out. But we thought there might be some top floor rooms never used by anyone that the three of us could use." She paused at his absolutely surprised expression. "We are not selling anything really, this is no trick or anything, we're serious."

"Well—well—" the man hemmed, "Ah, most unusual. Wait just a moment if you please, young ladies, I—" and he was gone, leaving the door slightly ajar.

"I thought he was going to faint," said Betty.

"Well, we aren't kicked out," declared Bobbie.

"Not yet," I said.

Then we heard the man's steps. He appeared again and behind him was a small, dumpy woman with very sharp eyes and a white dust cap on her head. She had an apron very correctly and neatly tied around her middle, and looked us all over carefully.

"Bring them in, Thomas," she ordered and he threw the door wide. We all gave a gasp and followed Bobbie.

We passed through the entrance hall which was set with carved figures in niches and an orange tree. And then Thomas pushed open another door and we found ourselves in a main hall that seemed almost as high as Grand Central Station.

We went down a flight of stairs into a big long room with shelves all around it, and then there was another flight of narrow stairs and we came out on a big square kitchen. It was all hung with flowered curtains and light as day and clean and shining as a new penny. It smelt all warm and comfortable.

The lady put her hands on her hips and we all faced her.

"Now," she said, "what are your names and what about this room business?"

So Bobbie explained us and what we did and how she'd had this idea of coming to a mansion in her mind and how we'd hunted all day long.

The woman's sharp eyes softened and crinkled up then and she laughed.

"Pull out stools, Thomas, and put on the tea kettle. My name is Mrs. Busby. I'm chief housekeeper here. This is Thomas, my husband, the butler and house man. You must be tired. Stay and have a cup of tea and we'll think this over."

"You mean there's a chance we might live here?" I couldn't help squealing out.

"Well, you see, it's this way—" started Thomas, pushing out kitchen stools.

"Let me do the talking, please," snapped Mrs. Busby. "You see," she began, "Mrs. Van Plant and the children and the young gentleman and lady have gone to Switzerland. So, just the other day Thomas and I were talking about old Mrs. Van Plant. You see she's the one who pays bills around here and our salaries too, but she's pretty old and sometimes she forgets to send the pay along."

"They go to Miami from there," put in Thomas. "So they won't be back until April."

"Hush up," ordered Mrs. Busby. "So we were talking the other day about how much we wanted a little extra cash a week. It wouldn't do any harm, you know. But we had no idea how to get it. So, when you stopped at the door, it just crossed my mind—"

"I thought of it first," interrupted Thomas mildly.

"That you could take us in as roomers?" put in Bobbie very fast. There was a red spot glowing on each cheek.

"Well, that seemed a good idea. You look honest."

"We are," we chorused.

Mrs. Busby smiled. "Now then, how much could you pay a week? And you'd have to be content with a room apiece up stairs on the very top. Then, if anyone did come home no one would know anyhow because you could always use the servants' entrance to get out in time. Now, how much could you give?"

Bobbie took a big breath and looked at us.

"How about five dollars a week apiece?" she asked.

Mrs. Busby caught Thomas' eye. Thomas paused in the act of pouring tea and nodded.

"All right then." Mrs. Busby rose and fished some keys out of her apron pockets. "Drink your tea and I'll go up and get the rooms presentable and you come up and look at them. They are really quite clean now, anyhow. Thomas, you bring them right up."

"Thank you, Mrs. Busby," we said breathlessly as she left, and could hardly keep from jumping up and doing a war dance. It was *such* an adventure!

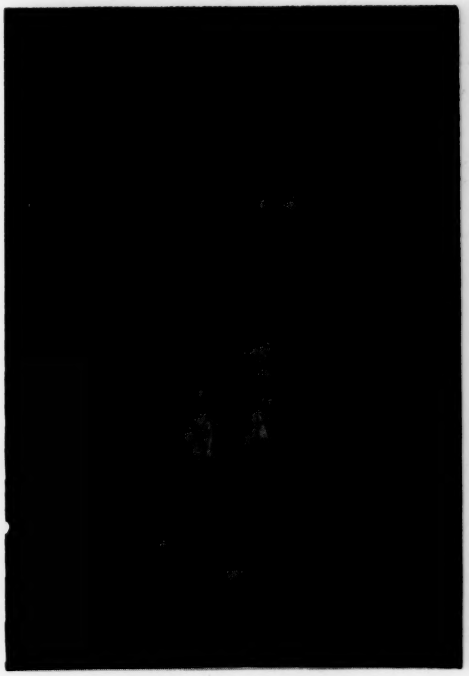
We gulped down our tea and wiggled our tongues in the air afterwards to take the burn away. Then we followed Thomas up the tiny stairs again. This time we came out on a long, narrow hall with an automatic elevator at one side. Thomas stepped into the elevator, we squeezed in after him and he pressed a button marked five. The cage gave a lurch and started up.

(*Continued on page* 44)

Ram Gopal

Young Hindu Dancer

by DORATHI BOCK PIERRE



RAM GOPAL

RAM GOPAL is a slight, graceful young man, handsome and gracious. Born twenty-two years ago in Mysore, South India, he received his academic schooling in England, so he expresses himself well in English.

His father, a well-known lawyer, has translated Shakespeare into several Indian dialects and is said to be one of the finest Sanskrit scholars of the day. Perhaps it was his study of the past which made him decide to have his son trained as a temple dancer. At any rate, when the boy was four years old, he took him to the temple priests for training in dancing and study of the classics.

Two thousand years ago, Shiva dedicated the fourth chapter of the Veda to the science of the dance and the temple dancers still follow his laws. Under the care of the priests, great flexibility and control of muscles is achieved.

First the hands are made limber, to develop them for extreme extension. After fifteen minutes of massaging the hands with oil, a cylindrical piece of wood is placed upon the backs of the hands and the fingers are gently pressed back and around it. Soon the wood may be removed and the fingers bent back until the tips touch the wrist. This is very necessary, for in the Indian *Mudras*, or gesture symbols, there are two thousand positions of the hands.

Early in their training, the temple dancers are put into the large pool which is part of every temple and, submerged in water up to their chests, they practice shoulder and hand movements. The resistance of the water is helpful in gaining absolute mastery and limberness of the muscles.

Practicing is long and arduous. While he was only four years old, Ram Gopal spent three or four hours a day doing his exercises. It is necessary to learn to use each part of the body separately, as various combinations of movements have different meanings. Gestures of the hands have no meaning unless they are combined with facial expressions.

Temple dancers, however, never use facial expressions, for their dances represent spirit only. In temple dances the sideways movement of the neck, which has several meanings in secular dances, denotes the wandering of the spirit.

Ram Gopal first learned the gesture language, then the movements of the face and he remembers, as a small boy, standing motionless sometimes for as much as a whole hour, learning one single eye movement.

An aspect of the Indian dancer's training, unknown in the Western world, is the necessity for gaining complete control of the inner spirit as well as of the muscles. They learn Yogi breath control for buoyancy and lightness and as an aid in projection, although they practice it for complete forgetfulness of self. Without breath control, movements are jerky and there is no sustained or controlled rhythm.

In India the artist is the servant to his art, and the temple dancer is never permitted to appear upon the stage at religious festivals unless the priests are convinced of the dancer's spirit, as well as his ability.

"The dancer contemplates in solitude the character he portrays, and he must attempt to achieve the personality of that character. You must concentrate so intensely that the audience sees what you see. You must have control over mind as well as body."

Ram Gopal was an unusually fine student; he had a graceful body and an alert and eager mind. He learned quickly, and when he was twelve years old, he appeared in the religious festivals with much credit.

The boy was sent to school in England, but he never forgot his temple dancing and he continued to practice several hours every day so that he would not lose the suppleness of his body.

When his studies were completed, he traveled through the north of India to see other forms of dancing. There are very few temple dancers in this section. The secular dances are in highest favor, although they are all based upon old religious themes. He found, too, that there is a difference in the gesture symbolism, and he learned the northern as well as the southern idiom.

Ram Gopal also traveled abroad and learned the native dances of Burma, Java and Japan. Last year he gave a concert before the Royal Family of Japan. He then returned to India for a short time, and he is now in America for a concert tour.

When asked about his reaction to tap dancing, he said that he had seen his first tap dancer, an American, when he was ten years old.

"I was very excited. I thought it was beautiful and asked what it meant; and when I was told that it had no meaning, I still thought it wonderful. I was fascinated, for it is the exaltation of rhythm!

"We see everything in India. You must not think us so backward. We have great motion picture theatres just like yours. Often we go from the temple next door to see Garbo and Mickey Mouse."

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

RAM GOPAL, *46th Street Theatre, May* 1.

Occasionally I go to these debut events with unconsciously preconceived ideas of what they will be like, which not infrequently prove to be more or less accurate. Except for press announcements of Ram Gopal's background as Hindu Temple Dancer and protegé of the Maharaja of Mysore, I knew nothing, so that notions about his probable aspiration to the recently vacated throne of Shan-Kar, etc., flitted through my thoughts. But with his first few dances all such notions vanished, for in spite of his youth (22, said the press) his spiritual quality and quiet power were greatly promising. With effortless technical control and almost cold in his impersonality, Ram Gopal danced without any tricks of showmanship, even keeping his eyes cast down most of the time with only an occasional glance to his audience—I don't mean the mudras of eyes and face.

All beautifully costumed, his numbers were interestingly varied in style and arrangement and it is almost impossible to say one dance was better than another, even the stunning Peacock Dance, *Mayura Nrittya.* One disappointing exception was *Picture of Boddhisattva,* a representation of religious meditation wherein Ram Gopal remained almost motionless throughout. He was seated between two lamps burning incense which perfumed the air in the theatre. The audience refrained to a man from applauding, as requested in the program. It was all supposed to be quite impressive, but it was either too theatrical hocus-pocus, or else didn't belong in a theatre at all.

LYDIA ARLOVA *and* LUCIEN PRIDEAUX, *directors and soloists of the San Carlo Opera Ballet*

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LYDIA ARLOVA, LUCIEN PRIDEAUX, *San Carlo Opera Company, Centre Theatre, May* 3.

Aida, which opened the San Carlo Opera season, does not give much opportunity or scope to the ballet. In this instance, the groupings were simple and standardized, but were rendered pleasing by well disciplined execution. The soloists, Lydia Arlova and Lucien Prideaux, were more effective in appearance than in any display of skill as they did little but walk around and pose, limits apparently imposed by the gold paint with which their bodies shimmered. Nevertheless, the ballet was the most generously applauded portion of the opera, though I do wish something could be done about the pause at the end of the ballet, when the dancers wait for the applause to subside and the audience in turn politely wait for the dancers to stop bowing and resume the action. This same awkward moment was noted in the Metropolitan performance of *Aida* last season.

The dances in *Carmen* were also conventional in a very balletic gypsy style, but again the beribboned tambourines, the color and the spirit with which they were danced won solid applause. Miss Arlova's lovely appearance, good *arabesque* and airy grace were very pleasing, but with everything in her favor it is a pity she stops at half measures in her development. Limited technically, she executed simple steps such as *relevé* and *rond de jambe* in a faulty manner, though obviously this is the fault of her teacher. Rather a discouraging point to consider is the fact that the American Ballet Company received much less appreciation with the Metropolitan Opera Company for a far superior arrangement and performance.

•

EMILY HADLEY with DAWN and DIANA ADAMS, *Washington Irving High School, May* 8.

It was fitting that Emily Hadley chose Mother's Day to present her program, ranging from ballet and character sketches to free style "barefoot," in which she was assisted by her two daughters. The promising youngsters have charm, personality and poise but need more training, though they showed a good ballet foundation. On the whole, Miss Hadley would do well in both her own and daughters' dances to strive more towards simplicity instead of theatricality, as the appeal of her *Little Ballet* lies in the novel mother-and-daughter angle.

CALIFORNIA
by DORATHI BOCK PIERRE

UNIVERSITY OF CALIFORNIA AT LOS ANGELES, *Royce Hall, April* 28, 29, 30.

The annual Spring Dance Recital of U. C. L. A. has become an eagerly awaited dance event, and the opening performance audience was crowded with professional dancers and artists.

This year they have gone even farther into the abstract and it must be admitted that, although abstractions may make valuable class and educational problems, they lose in audience appeal, for the simple reason that abstractions in any art form require an absolutely perfect technique. It is only through perfection of the technical medium that an abstract design is conveyed emotionally to the audience; whereas, in a factual idea the dramatic import may be projected, even though technical ability may be somewhat lacking.

The designs and floor patterns were extremely good in some instances, but the audience responded with greatest enthusiasm to the more literal subjects.

Satie's *Trois Petites Pieces Monteé* was conceived as a satire with a most wonderfully grotesque dragon who snapped his jaws and knowingly winked an eye, while he separated three languishing maidens from four eager swains.

The immediate scene was represented by a dance of Spain, *Alborado del Gracioso* by Ravel, which was very well done, with clever use of costume colors in the composition. The dark, sombre costumes of those affected by war finally enveloped the gaily costumed revelers.

From a purely dance standpoint, the highlight of the performance was *Three Land Songs* by Tally, danced by Josephine Ketcik and Robert Tyler Lee. They were well conceived and danced, and conveyed their emotional appeal to the audience by simple lines.

The dances were directed by Martha B. Deane and Robert Tyler Lee, who also designed the costumes.

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DANCE THEATRE GROUP, *Gould Studios, May* 1, 2.

The Dance Theatre Group presented William Grant Still's ballet *Lenox Avenue,* assisted by the Hall Johnson Choir, on two nights to large and enthusiastic audiences.

The first part of the program was devoted to a series of *divertissements* tracing the transition of the African dance. It opened with *Primitive Rhythms,* danced without accompaniment by Charles Teske; and continued with *Salute to Domballa,* danced by the Norma Gould Ritual Dancers; *The Cakewalk* with Dorothee Jarnac and David Tihmar; a *Rhythm Dance* by Muriel Ross; a *Buck Dance* by Evelyn Beryl; and closed with a *Shim-Sham-Shimmy* by Lora and Jack Geiger.

In this group the outstanding numbers were the dance by Charles Teske, which showed imagination and excellent execution, and the *Cakewalk* by Dorothee Jarnac and David Tihmar.

Muriel Ross and Evelyn Beryl, who danced

(*Continued on page* 48)

Children Love The Dances of Hawaii

by HUAPALA

CHILDREN of all races love to dance the Hawaiian hula. I was struck with its unusual appeal to childhood when I first watched the dance festivals in the Hawaiian Islands. Not only were the little Hawaiians participating eagerly but small Chinese, Korean, Japanese and whites were all happily swaying with them. Even tiny tots appeared in the solo parts as well as the large group scenes in the public dance festivals, especially on Lei Day, May first.

What impressed me most was the deep pleasure and enjoyment the children displayed. Never before had I seen such radiance and happiness on the faces of little dancers. Clothed in skirts made from the fresh green *ti* leaves, and wreathed with garlands of sweet-scented blooms they made a lovely picture. So intent were they upon the interpretation of the delightful stories they portrayed through their dances that there was not the slightest indication of self-consciousness or of "showing off" before an admiring audience.

I mentioned this fact to numerous friends and acquaintances in Hawaii and invariably received the same reply. "Children love the hula stories and dances."

Children love stories — love to hear them, love to read them, love to tell them. There are hundreds and hundreds of hulas. Each one tells a different story, always with a style that has simplicity and great charm. Many of them deal with subjects familiar to children and with events they encounter in their daily lives.

The child is first taught the story of the hula which she is to learn to dance. This is a delightful experience in itself. Perhaps it is the story of a seafaring canoe that Hawaiian chiefs ploughed through the vast ocean into foreign ports and strange places, then with tales of adventure returned home to be greeted with stirring welcome at the harbor.

Or perhaps it is the story of a little princess who lives on the Island of Kauai and tells of her island. *Lovely is the Island of Kauai and calm. Beautiful are its mountains covered with Mokihana berries which the Hawaiians gather for leis.* (garlands) *Proud is Hanalei of its heavy rain that pricks the skin and of its waters that break and creep onto the bosom of Molokama. Boastful is Waimea of its fine beach where many white strangers come to bathe.*

Or the hula may be just a simple story as Kaleponi (California), in which the native child asks her friend who is sailing for California to bring back to her a new hat with a crooked crown, high heeled shoes, a petticoat with half-scallops, and a short tight dress.

A favorite hula among the children is *Kukuna O Ka La* in which a little Hawaiian girl tells how she takes the rays of the sun, the light that brightens up the world, for her clothing and the bird's nest for her house.

KUKUNA O KA LA

Kukuna o ka la, ko'u kapa ia,
Hulali hele nei, puni ka honua
Oke anuenue ko'u papale
O ku welo welo ko'u lipine
Okeao polohiwa ko'u peahi
E maalili ai nei wela nui
Na ale o ka Moana ko'u kamaa
He pakika he pahee ika ili kai
Punana oka manu ko'u hale ia
E malumalu ai nei laau
Haina ia mai ana ka puana
Hulali hele nei puni ka honua.

THE RAYS OF THE SUN

I choose the rays of sun for my clothing
The light that shines all around the earth

(*Continued on page* 46)

Young Hula Dancers who take part in Hawaiian festivities
—Pan Pacific Press Photo

Foot-Notes

by WALTER WARE

I MARRIED AN ANGEL, the new Dwight Deere Wiman musical, is the gayest, sprightliest musical comedy that has graced a New York stage in many moons. And George Balanchine has placed the accent upon dancing. Zorina, Charles Laskey, Charles Walters and Audrey Christie are all top-notch. This is the musical which went the rounds of Hollywood and was turned down cold by all the Big Moguls of Shadowland. Hollywood's loss is Broadway's gain!

•

THE RADIO CITY MUSIC HALL presented one of their "most elaborate and brilliant dance spectacles" recently when they gave a ballet to the music of Debussy entitled *The Little Shepherd.* The premier danseur was Arthur Mahoney, while the ballerina was Jane Sproule, the Beaumont, Texas, dancer who joined the corps de ballet last year.

•

GEORGE BALANCHINE, it is rumored along Broadway, is knitting two, purling two with Vera Zorina. They are to be married . . . we hear!

•

THE CASA MANANA opened a new show recently with such headliners as Fritzi Scheff, Eddie Leonard, Charles King, Frank Fay, Bert Wheeler, Irene Bordoni, Aunt Jemima and the hoofing Hal LeRoy, all of whom have had at some time or other a finger in the Broadway singing and dancing pie.

•

ANDRE EGLEVSKY sends clippings in regard to the forthcoming season of the newly formed Ballet Russe de Monte Carlo, who will open their London season at Covent Garden on June 20. Massine's new work *Gaité Parisienne* was described as "one of those triumphant excursions into the excitable ages such as Massine can so enchantingly conduct" by the Monte Carlo press where the company have already opened their season. On the other hand, one critic spoke of "the nonsensical sham-solemn *Choreartium.*" Beethoven's Seventh will be Massine's next *ballefied* symphony.

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WILLIAM DOLLAR AND LEDA ANCHUTINA have been engaged to appear during the season at the St. Louis Municipal Opera.

•

TIME AND THE ZIEGFELD SHOWGIRLS: There is a club in New York known as the Ziegfeld Girls' Club, and its members are former members of that traditional phantasmagoria which a few years back was known as Ziegfeld. A dinner was given recently by the *girls* for Broadway columnist Louis Sobol, and as nearly as Mr. Sobol can figure, there are some 3000 girls today who can make claims to the title —Ziegfeld Girl. A recent story on the whereabouts today of the Ziegfeld beauties had to be killed because a number of business women refused to reveal the year in which they were "oohing and aahing" in the front ranks of the Follies. Time will tell . . . but not the ex-showgirls!

SONJA HENIE'S newest dancing-skating flicker will be entitled *My Lucky Star.*

•

MIRIAM WINSLOW AND FOSTER FITZ-SIMONS have joined forces to become America's newest dancing duo. Miss Winslow has just completed a nation-wide tour and Mr. Fitz-Simons will be remembered as a member of Ted Shawn's Group. Next season they will tour the nation in original dance creations.

•

MIRIAM MARMEIN and her Concert Group will open their summer season at Chatauqua, July 9.

•

THE BALLET CARAVAN, the first American company to appear in Cuba, returned to New York from Havana, May 12, and left immediately for Glassboro, New Jersey, where on May 13 they presented a performance at the State Teachers' College. The Caravan's fall season will open October 10 in Toronto, and a ten weeks' tour to the West Coast will follow thereafter.

•

BLANCHE EVAN presented excerpts from a new dance-fantasy, *Slum Street,* which she is choreographing for solo and a small group, at the studio of Doris Humphrey, May 13.

•

JACK COLE'S Balinese dances have created no end of chatter in and about Radio City's swanky Rainbow Room. Novel is the word!

•

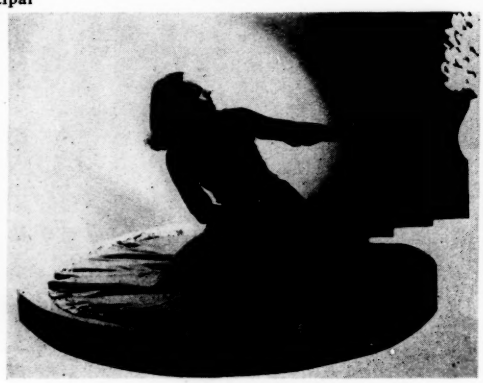
BENJAMIN ZEMACH'S artistic efforts recently have been confined almost wholly to the role of director. Besides his connection as dance instructor with the *Pins and Needles* Revue, the successful musical which has been "Doing the Reactionary" on Labor Stage in 39th Street for the past few months, Mr. Zemach staged the choral pantomime which was given in Carnegie Hall, May 7, as an anniversary for 250 Singing Workers.

•

MARIA BELITA, the 14-year-old ice skater, who will give a recital in Paris next month, will perform a special ballet which Cecil Beaton, the well-known photographer, has written for her. M-G-M, it is said, is interested in signing little Miss Belita.

•

SO WHAT ABOUT THE HOLLYWOOD BOWL? was the theme of a meeting which was held in Los Angeles by the Dancers' Federation, May 9. Speakers included Frank Tuttle, balletomane, Edward Biberman, artist, as well as such personalities as Carmalita Maracci, Serge Oukrainsky, Adolf Bolm, Norma Gould, Lester Horton and others. Mr. J. A. Spencer of the Musicians Protective Association pledged to aid the dancers' cause.



ELOISE MOORE, *modern concert dancer who will teach at Glickman College, in Chicago this summer*

Dancing Collegiates, trained by Fran Scanlan and now at Chicago's Palmer House
—Seymour.

GLADYS HIGHT repeated her concert at the Edgewater Beach Hotel, May 22. The Siamese Ballet which was the high spot of her program was repeated at the International House with great success.

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SALLY RAND suffered an ankle injury recently when, during the course of her act in a Hartford, Connecticut, theatre, she fell from a twenty-foot bar. Although the famous fan and bubble dancer landed on her feet, it is said that she was severely shaken.

•

RUTH ST. DENIS has been appointed Dance Directress for the Adelphi College of Garden City, Long Island, by Mr. Paul Eddy, the President. Session begins in September. "Ruth St. Denis will attempt to bring a richer, more satisfying kind of existence to the students of the college, than perhaps most of them have known. One's harmonious relation to one's own body, the relation of one's senses to the rich world of nature and, thirdly, to open up new worlds to the spiritual instinct."

•

THE MORDKIN BALLET, Mr. Richard Pleasant tells me, is now busy at work on new materials which will be included in the Fall schedule of the company. The Mordkin season will officially open early in October.

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MIA SLEVINSKA appeared as guest artist with the new Monte Carlo Ballet for the season in Monte Carlo.

•

BILLY ROSE plans to open the largest ballroom in New York this fall, in addition to his successful Casa Manana.

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JOY HODGES, of *I'd Rather Be Right,* will judge the *Shag* and *Big Apple* dancers at the Benny Goodman Swing Fiesta, Madison Square Garden, June 12. Judge Hodges—a joy; Benny Goodman—a fiesta!

•

THE PHILADELPHIA BALLET COMPANY is busily rehearsing the repertoire of operatic ballets which they will present during the fall season at the Civic Opera in Chicago.

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ELLIS GOLD writes from Montreal that his "success in Canada is tremendous and the press wonderful."

MURIEL KRETLOW OF CHICAGO REPORTS: Ted and Mary Taft are working at the Gratmere Hotel . . . the Muriel Kretlow Lines are in Sharon, Pa. and Steubenville, Ohio. . . . Her new Club Line just completed an engagement in Cincinnati at the Knights of Pythias Convention. . . . Grace and Evelyn Honey are making their Eastern debut at Babetree's in Atlantic City after filling a date at the Stevens Hotel in Chicago. . . . Lyda Sue is still working in London. . . . Don, Anna and Don opened at the State and Lake Theatre, May 15.

•

MAESTRO STEFANO MASCAGNO has been signed as maitre de ballet for the San Francisco Opera Ballet School. His first task will be to build up a permanent ballet company which will tour the west coast. Bob Mascagno, who has danced leading roles with the opera ballet, has been retained as a permanent member of the company.

•

LILLIAN POWELL, a former member of Denishawn and now active in teaching and concert work on the west coast, presented her Dance Group at the Musart Theatre in Los Angeles, May 12. Barbara Felkner and Hana Lee are soloists with the group.

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FANCHON AND MARCO are to be together again. Fanchon, who has been producing pictures for Paramount, has severed her connections there and announces that with her brother, Marco, she will form a producing company of her own.

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DOROTHY STONE AND CHARLES COLLINS of the recent *Hooray for What* are dancing together in the RKO feature *A Radio Hookup.*

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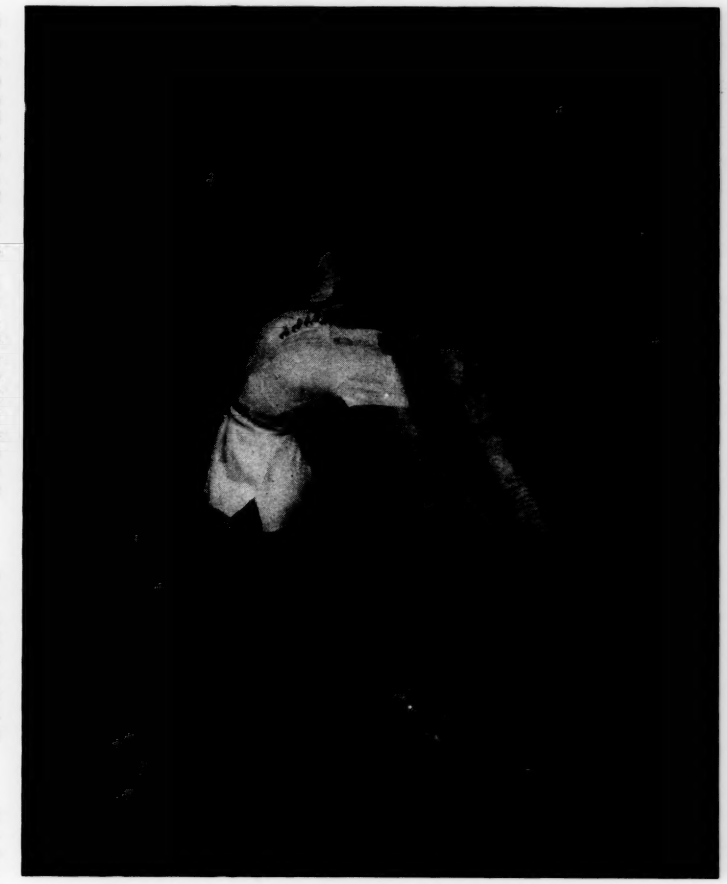

VERA ZORINA *and* CHARLES LASKEY *as they appear in the current musical hit "I Married An Angel."*

ERNEST CARLOS REPORTS: Kay Picture is at the St. Louis Opera Company. . . . Betty Bruce opened at Loew's State, June 3, for one week. . . . Ray & Grace McDonald open at the Glass House after finishing new routines. . . . Yvonne Moray left for the Coast to do a picture for an independent company. . . . Leonor Solo is at the Merry Go Round in Newark. . . . Lois and Jean Sterner are making a series of shorts for Warner Brothers. . . . Ray Melback is here from Minneapolis, Minn., learning new routines before going to California. . . . Rosie Moran is learning new routines after closing with *The Three Waltzes.* . . . Kirk Allen is in the St. Louis opera for three shows.

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NADJA WRITES FROM PARIS: What a week of pre-war recitals! Valeska Gert and Julia Marcus. Gert is remarkably clever. Heaps of personality. Her number *The Baby* most amusing. The singer and her street women all good. Her tragic number *Death,* no accompaniment except her breathing, proved what an artist she is. . . . Marcus was clever in two numbers out of five. Should have more showmanship. . . . Paul Swan did his old numbers. *Narcisse,* after many years, was a bit faded! I think an artist should no longer skip about in chiffon drapes after middle-age. . . . Lady Addison, "Antonia," same pre-war vintage. Her costumes looked like the kind one rents for masquerade balls. Although she has studied with Volinine, Staats, etc., she is not a good ad for them. All these people have their own small followings who cheer them on wildly, but none of them ever get *paid engagements.* And they all are so self-satisfied! . . . Ruth Chanova is back from Italy and Riviera. She is very promising. Really a dancer. . . . Lisa Duncan and Anton Dolin coming to supper tonight. . . . Anna Duncan, I hear, wants to go back to the U. S. A. No one sees her here. She has a few classes but does not dance herself. . . . Volinine told me last night he will not close until July 15 which may interest students coming over. . . . One girl wrote me in regard to ballet and tap. Why Americans come to Paris to study tap I can't see. Teachere here are not as good as ones in U. S. A. The French can't tap well. . . . Ruth Sendler would like to go to U. S. A. Refugee from Germany and they say a good artist. She has had good jobs. . . . Tomorrow South African dancers coming to see me. . . . Some Spanish ones phoned. . . . Am seeing an Egyptian girl dance. . . . Mara-Mara at fashionable Big Apple night club. . . . Inez Le Vail off to Brussels. Returns to Lido here. Is booked steadily. Has had a big success in night clubs in Egypt, France, Belgium, etc. . . . Spadolini dancing at a gala at Cuban night club tonight. . . . Dolin recital I believe will be with Slevinska. . . . Toujours—Nadja.

•

ADOLPH BOLM is head of the dance department of the Max Reinhardt School which opened recently in Hollywood. A summer Festival is to be given in the usual grand Reinhardt manner, and Mr. Bolm will do the choreography for the Goethe *Faust.* Remisoff is doing the settings and the costumes and many cinematic and stage stars will collaborate and appear in the production.

•

THE JUDGMENT OF PARIS, a new ballet with choreography by the English Frederick Ashton, was given a first performance at the Sadlers Wells theatre in London, May 10. Her Majesty Queen Elizabeth attended. The three remaining ballets on the program were *Checkmate,* the chess ballet with choreography by Miss Ninette De Vallois, *Horoscope* and *Les Patineurs,* both with choreography by Mr. Ashton. The aim of the performance was to raise funds to expand the ballet school, so that it might have a wider scope and a greater opportunity for producing traditional and new ballets.

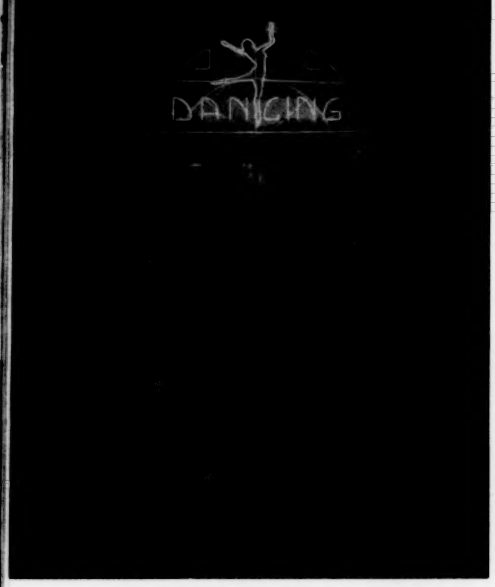
•

THE INTERNATIONAL CASINO ICE SHOW is made possible by the usage of a Rola-Flor which is used as a covering over the ice for dancing purposes. This Rola-Flor, it seems, is used to provide a quick change from a floor of ice to a floor of hard maple. It only takes a moment to make the change and there has been no end of talk about it around the Casino.

•

DORIS HUMPHREY has been engaged to direct a large dance production under Federal Theater sponsorship. She will present two of her longer dramatic works, both of which require very large dance companies and symphony companies. Scheduled for Fall presentation, probably in a Broadway theater, Miss Humphrey has already started casting and will hold rehearsals during the summer.

The works to be presented are *With My Red Fires,* the second section of the dancer's *New Dance,* and *Choreographic Waltz* set to Ravel's *La Valse.*



Beautiful Studios

DORMINY STUDIOS

Winston-Salem, N. C.

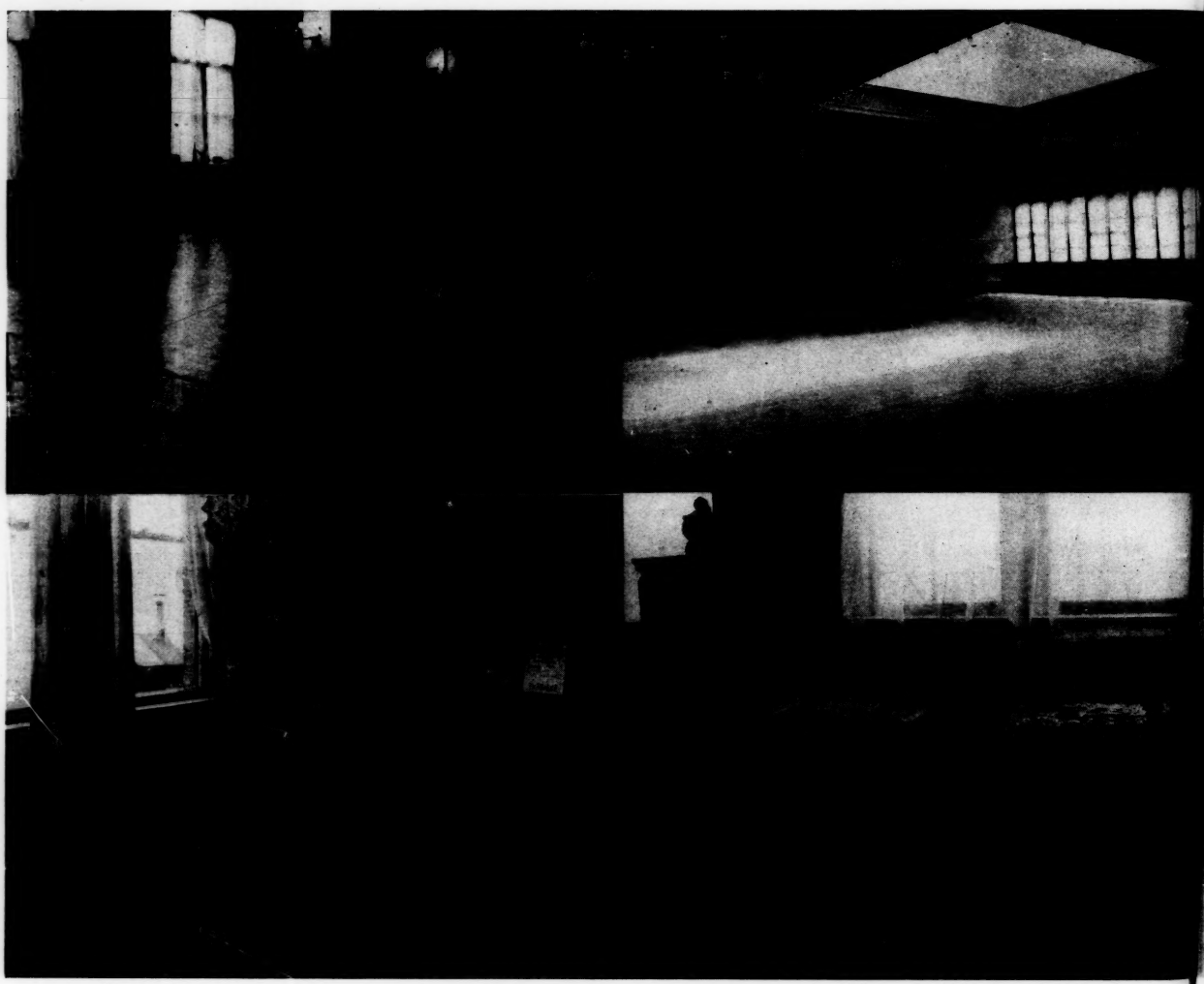
In this fleet of studios, which were once pantry, kitchen and storage rooms, a little ingenuity, a creative brain, a vivid imagination and a lot of hard work have together produced one of the most spacious and artistic sets of studios in the South.

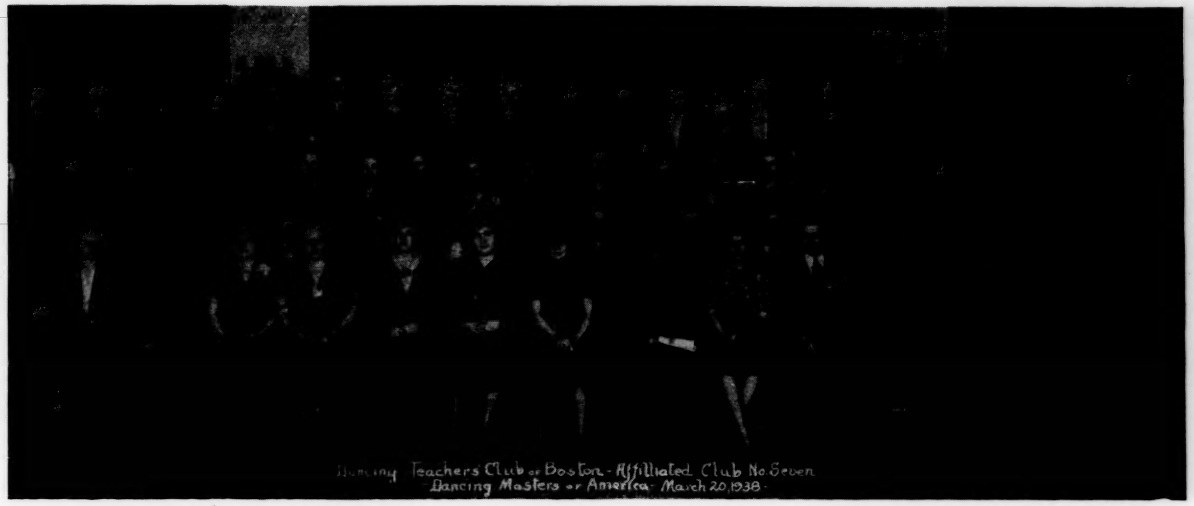
The entrance to the Dorminy Studios is illuminated with a *neon* color sign of blue, red and yellow above the door. The spacious ballet studio, 60 x 60, has an eastern exposure which runs the length of the building, and it is ventilated from overhead.

The studio for ballroom instruction has masonite chusion flooring, to aid fleet-footed dancers. A unique scene is found in the drama studio, which was once an old kitchen. The kitchen sink has been changed into a sand table for the kiddies who study drama. There is a beach on one side and a desert on the other, with a basin filled with gold fish in between. This studio is 20 x 40, giving ample room for free movement.

The voice and piano studio was once a pantry. It has proven to be most satisfactory as a voice studio, due to the high ceiling and the enormous windows. This room is 20 x 20.

In these spacious, airy and well-lighted studios, the children can study any or all of the arts in the most favorable surroundings, with pleasant, although simple furnishings and attractive working conditions.





Members of the Dancing Teachers' Club of Boston, who met March 20

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Dance Descriptions

Final details have practically been completed for the annual Normal School and Convention of the Dancing Masters of America and its 23 affiliated clubs, which will be held at New Orleans this summer, starting Monday, July 18. The program consists of the regular annual two week Normal School followed by the gala event of the year, the 55th Annual Convention, which lasts a week opening Sunday, August 1, and ending Friday evening, August 5, with the closing Banquet and Ball.

While most of the details have been completed, such as engaging the Faculties, arrangement of programs, mailing the annual Prospectus to all the D. M. of A. members, etc., there is still one more important duty that must be attended to and that is, preparing the notes and dance descriptions and routines submitted by the Faculty, which are given the students of the Normal School who take the course. Likewise, all the dances that are taught at the Convention are carefully prepared in book form and are given or mailed to all members of the D. M. of A., whether they attend the Convention or not. Dance descriptions or "Notes," as they are known best by dance teachers, are one of the most important items they can possess. It is almost impossible for teachers attending D. M. of A. Normal Schools and Conventions to absorb or memorize all the dances that are taught and, therefore, it is quite essential that they have written copies of all the work presented.

After June 1, the members of the D. M. of A. Faculty start to send their dance descriptions to Secretary-Treasurer Soby at Hartford, Conn. Literally thousands of pages of mimeographed copies are prepared each year for the Normal School and Convention. With the cutting of stencils, mimeographing and assembling, the job requires a period of six to eight weeks to prepare. In some instances, a single tap or ballet dance will require ten to twelve sheets.

Credit should be given to the Faculty teachers who not only have to create new dances each year, but who have the tedious task of writing the original copies. To write clear and concise descriptions of dances is not an easy job. A ballet teacher must know ballet technique and a tap teacher must know tap dance terminology as adopted by the D. M. of A. several years ago.

Therefore, one of the most important preparations to be made for the D. M. of A. Annual Normal School and Convention is the reproduction of the "Notes" that members receive.

Our Southern Hosts

The officers and members of the Louisiana Association of Dancing Masters will entertain during Convention week with *Louisiana Night* Tuesday evening, August 3, and a Carnival Ball, Wednesday, August 4. The entire membership will be the Reception Committee. "Our Hosts" are to be complimented on the splendid cooperation they have given the D. M. of A. officers in preparing for the Normal School and Convention.

Mr. Peter Villere has been made General Chairman for the Normal School and Convention. Miss Lea Brandin, Secretary, has edited a News Bulletin entitled *Dance Light* which gives news of the Club's activities as well as D. M. of A. news.

Letter from the Association of Commerce of New Orleans

Dear Mr. Soby:

Welcome, Dancing Masters of America, to "America's Most Interesting City!" This quaint and picturesque city offers a setting for your 55th Annual Convention and Normal School that is incomparable. You are destined to attend an event in surroundings of charm and grace never before experienced, yet entirely in keeping with the dignity of your art.

A program of real merit with fascinating spectacles is being arranged for you by the national organization with the cooperation of the Louisiana Dancing Masters Association, local sponsors.

Famed hospitality, diversified interest, history, romance and unequalled cuisine are among the distinctive attractions awaiting you in New Orleans, your convention city.

Very cordially yours,
JOS. J. WYMER, M.D., Chairman,
Convention and Visitors' Bureau.

T - A - M Club

The newly affiliated Club of Tennessee, Arkansas and Mississippi now has a membership of sixty-one, one of the largest groups to apply for affiliation as a new Club. They are the 23rd club to affiliate with the D. M. of A. Their Charter was closed at the last meeting held at the Peabody Hotel, Memphis, Tenn., April 10. President Mrs. Montie Beach was guest of honor and extended greetings of the D. M. of A. to the newly organized Club.

Associated Dancing Teachers of Southern California

On April 10, the Associated Dancing Teachers of Southern California held a most successful meeting and luncheon at the Hotel Del Coronado in San Diego. Mr. Dave King presented tap, Miss Lois Naudain presented ballroom, and Miss Nancy Jackson presented some modern work.

Auto Accident

Maria G. Youmans, of Valdosta, Ga., was severely hurt in an auto accident in March. Mrs. Youmans sustained a neck injury which required a plaster cast. She was obliged to close her schools for the balance of the season; she is improving, however, and expects to resume teaching in the fall.

California Association

Mrs. Agnes William reports that the May meeting of the California Association Teachers of Dancing, Club No. 13, was held at Chas. Baker Studio in Oakland. Cora McFarland taught a fascinating hula, Mr. James Dennis and his partner demonstrated some very teachable ballroom steps, and Lucille Hughes continued her tap routine from the previous meeting. Miss Muriel Olafson, Convention pianist, was present.

(*Continued on page* 44)

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

Everything must be well understood, everything deeply felt, if we wish to represent it correctly. We hear that Polus, to enable himself to act with greater truth the scene in which Electra, in the most poignant anguish, brings the urn that encloses her brother's ashes, took that which did really contain the last remains of one of his own sons; the sight of this, by renewing his grief, could not fail of making him express, with an energy and perfection that art can never teach, that keen anguish under which his mind must have labored.

NOTE. Polus was performing the part of Electra, sister of Orestes; among the ancients, women were never permitted to act either in tragedy or comedy. The men took every part, and some there were who rendered themselves in a manner famous for their talents in performing in female characters. Nero, that monster of iniquity, who was so passionately fond of theatrical diversions, always gave them the preference. He performed in the character of *Niobe,* of *Canace in child-bed,* and of several other women. In pantomimes women played the respective parts, and produced a much better effect. Those who remain on record as having been distinguished in their art are Arbuscula, Lucilia, Tymele, Denise, Cytheris (whose beauty, talent, and wit inspired the poet Gallus with the most violent love for her), and Valeria Cloppia, who also gained some repute by the composition of several pantomimes.

Not long ago, in modern Rome, all the female parts, both in operas and ballets, were played by men.

This custom was also in fashion in France and England about the middle of the 17th Century. Nearly every caricature part for women was played by the other sex. Jeurrain acquired much celebrity in them. The actor, Hubert, was so perfect in this line of acting that it is generally supposed that Molière wrote expressly for him the characters of *Madame Pernelle, Madame Jourdaine, Madame de Sotenville,* and of the *Comtesse d'Escarbagnas.*

Let nature, therefore, be most attentively studied, even done to her minutest operations.

It is the composer's duty to inform the actor of the subject, argument, and meaning of his ballet, and especially to instruct him as to the nature of the part which he has to fulfil. He ought to show him the proper gestures that will express his own ideas in the pantomime, and also guide him in all his motions, that the time and cadence of the music may be observed with precision.

Every action in pantomime must be regulated according to the music, which ought to participate in the expression of the passions. The effect resulting from this harmonious union creates the most pleasing emotions in the spectator. The ballet-master should set the gestures, attitudes, and steps exactly to the rhythm of the tunes, and so manage that each sentiment expressed may be responsive to the measure.

Let the mime or dancer, however, beware not to force his action in order to prove that they are really in accord with the musical phrase. All must be blended together, and art be concealed as much as possible.

"Salle dont Terpsichore avait conduit les pas,
Fit sentir la mesure, et ne la marquait pas."
(Voltaire.)

The accompaniment must possess the true tone and coloring of the pantomimic action.

The ballet-master must avoid in his demonstrations all that is exaggerated, dull, vulgar, or trivial, particularly in subjects of a serious nature.

The expressions of violent passion, or of those which arise from any extraordinary situation, are not the most difficult task of the mime. "The great difficulty in the art," Marmontel observes, "is in a simultaneous expression of two sentiments agitating the soul, when the mind wavers from one to the other, or in the gradations and shades either of one passion or of two contrary ones, in their delusive momentary calm; in short, in all the varied accidents that form together a picture

FIGURE 71

of the storms which convulse the human breast."

What skill is here required to offer a faithful representation of such emotions on the stage! It is, indeed, the *nec plus ultra* of the comedian's art! To this desirable point of perfection it is, that such celebrated actors have arrived at; as Garrick, Le Kain, Talma, Kemble, Kean, Young, Demarin; Ekhoff, Iffland, Mayquez, Siddons, Oldfield, O'Niel, Clairon, Dumenil, Pellandi, Marchionni, Duchesnoy, and some few others.

NOTE. Baccio Ugolino, who had the honor of playing the principal part in Politien's celebrated piece, "l'Orfeo," may be regarded as the first actor who appeared upon the Italian theatre after the revival of the arts. Verato, surnamed the Roscius of his time, lived in the 16th Century, and was celebrated as the original performer of Tasso's "Aminta." Baron, Mondori, Le Noue, Poisson, P. Susini, were Italian actors of the 17th Century. Mole, Preville, Thomassini, Doggett, Watton, Gibbon, Zannoni, Petronio, Monvel, Vestri, Champmesle, Le Couvreur, Gaussin, Contat, Ellena Riccoboni, Sainval, Silvia, Balletti, Lawrence, etc.

The following are the modern mimes: A. Vestris, Ferdinand, Molinari, Costa, Melle, Chevigny, Dutacq, Robillon, Theodore, Dauberval, Bigottini, Pallerini, Léon, Cheza, Pezzoli, Bocci, Conti, Olivieri.

The actors of antiquity were: Esopus, Roscius, Nestor, Paris, Laberius, Pylades, Hylas, pupil of the latter, Bathylus, Mnesterius, Coramalus, Phabeton, Plancus, Sophronius, Polus, Aristodemus, Demetrius, Callistrates, Philonides, Neoptolemus, Apelles and Stratocles, which latter was the Preville of his time.

It is by that dumb action and those energetic expressions that we discover a truly good actor. One of a middling talent may declaim a speech tolerably well, but it is the sublime artist alone that can paint, in one rapid look, all the natural violence of a strong passion. In this respect it is that a mime always surpasses a comedian or tragedian.

The gestures and countenance of the performer must express to the spectator all that passes in the soul, and minutely point out every variation in its emotions. The heart should feel all that is exhibited by the features and gestures, which cannot act perfectly without its consent.

". . . ogni membro all' animo risponde."
(Petrach.)

That accord which exists between our moral and physical faculties must be strictly observed. The most studied dissimulation can never entirely hide the feelings that agitate us. Nor are they ever so expressed as to be glaringly conspicuous. It is very easy for the performer to make the personage he represents perfectly dissimulate, as the action is, of course, much calmer. He must always try to throw a veil over all his expressions and gestures sufficiently transparent for the spectator to perceive the shades of that secret passion which he endeavors as much as possible to conceal.

The performance of the mime sometimes depends on those who act with him; if they are not animated, he necessarily becomes cold. But the principal performer should rather take possession, as it were, of the stage, and give a tone to the rest, whose acting should be responsive to his, and form a part of it. It is this harmony between the characters of pantomime which contributes most essentially to general theatrical effect.

It may here be observed, that an actor performing in a small theatre may restrain his gestures and moderate his exertions; but if, on the contrary, the theatre is of extensive dimensions, his pantomimic action must be increased in vigor also, and more strongly marked.

ON THE ORIGIN OF THOSE MASKED CHARACTERS WHO PERFORM IN ITALIAN COMEDIES

The following short discourse upon masked characters is taken from Pietro Verri. Supposing it to be a subject not void of interest to theatrical amateurs, treating as it does on the origins of the *Mimes,* whom we have already so often mentioned, we thought ourselves sufficiently authorized for introducing it here.

The custom of performing in masks, may be traced to the most remote antiquity. During the polished ages of Greece, no actor appeared on the stage without this peculiar appendage. In ancient comedy, masks were in such universal use that they were adapted to every species of character; there were the miser's mask, the parasite's mask, the mask for the good servant, and the mask for the knaving one; an actor, therefore, had only to make his appearance thus masked, when the nature of his character was immediately rec-

ognized, even before a word was spoken; this is precisely the case with respect to the mask of the modern *Harlequin,* which is always the same; while those of *Brighella* (the clown), *Dottore* (the doctor), and *Pantaloon,* present so truly their peculiar dispositions, that it is impossible to be mistaken in the foolishness and stupidity of *Brighella,* or in the tricks and roguishness of *Harlequin.*

We must, therefore establish it as fact and foundation, that the custom of wearing masks, which never varied when once adapted to its peculiar character, is derived from the ancient Greek and Roman theatres.

Amongst the ancient Romans the profession of an actor was divided into two branches, the *mime* and the *comedian.* The *mime* had his face blackened and appeared upon the stage *fuligine faciem obducti,* for at that time, the custom of performing in the high dramatic buskin had not yet been introduced among the *mimes,* the bottom of their feet being bare, and on that account, indeed, they obtained the name of *mimes,* according to Diomedes; *"Planipes Graeci dicitur Mimus, adeo autem latine planipes quod actores planis pedibus proscenium introirent."*

We may hence gather how strong a resemblance exists between the modern Harlequin and *Brighella* (or *Clown*), and the *mimes* of antiquity, particularly in those unvarying characteristics, the blackened visage and the buskins. Their general attire also bore a great similarity to that of modern times; their *mimes* were dressed precisely like our *Harlequins*: see that passage in Apuleius, in which he says: *"Nam ex eo argumentare uti me consuevisse tragedi sysmate, Historionis cocosta, Mimi centunclo."* Where, observe, that to *mimes* was assigned the *Centunclus,* which means a dress of patches of a hundred colors, —*Anglice,* a *Harlequin's* suit.

And further it may be remarked that Vossius in his *Institutes* informs us that *"Sanniones Mimum agebant rasis captibus";* in which words two things are worthy of note; first, that *Sanniones* and *Mimes* were both in the same professional line; and secondly, that *Harlequin* and *Brighella* are now called *Zanni* (*Zany*), which word is doubtless no other than a corruption of the original term *Sannio.* Then thus a *Mime* with his head shaved, his face blackened, and a suit of parti-colored patches, bare-footed or nearly so, and bearing the name of *Sannio,* according to the ancient historians, must have been the worthy ancestor of our magical *Harlequin.*

Perhaps it may be doubted whether the severe Cato or the grave Cicero had witnessed the performance of a Roman *harlequinade,*

FIGURE 74

but the doubt will soon be removed upon reading the following passages, extracted from "De Oratore," in which may be seen the exact description of a *Harlequin: "Quid enim potest tam ridiculum, quam Sannio esse, qui ore, vultu, imitandis motibus, voce, denique corpore ridetur ipso!"*

From this it must be concluded that the *Sanni* or *Zanni* of modern comedy are derived from the most ancient theatricals even of republican Rome, and thus transmitted to us.

It is not at all improbable that good and legitimate *tragedy* and *comedy* might have been buried amid the barbarism that succeed-

FIGURE 72

ed the fall of Rome, and with which all Italy was overrun, but the pleasure that unpolished ignorance would take in such gross representation of mimicry as that of the *Saniones,* preserved them from oblivion, while nobler amusement was despised and forgotten.

It appears, in short, that when the Italian drama was destroyed, those mimic farces continued to be performed, though it were only in open squares, or at any corner where such shows could conveniently be represented. Proofs of this may be found as far back as the 12th Century, beyond which period the traces of the existence of the *Dottore* are not observable.

Then it was that Irenerius opened, at Bologna, a school of jurisprudence, from which such institutions took their rise throughout the greater part of Europe, and so continue to the present time. And it appears that the origin of the mask called *Dottore* may be fixed at that epoch, when the two celebrated doctors, Bulgaro and Martino, disputed upon the question whether the whole world belonged to the reigning Emperor, as sole proprietor, or whether he was only a kind of tenant.

Certainly it required some such an appearance as this grotesque mask, with black nose and scarlet cheek, which is supposed to represent exactly the man who could gravely inquire whether the world belongs to one man, or whether he was only a mere tenant. Some learned persons, indeed, contend that the original model of this mask was the only good ever bestowed upon posterity by the school of Irenerius.

NOTE. Those who would have a more detailed account of this subject may read *Nieuport;- "Rituum qui apud Romanos obtinuerunt"; Dubois' "Reflexions sur la Poesie", Tom.* C*; and Riccoboni's "Treatise".*

With respect to *Pantaloon,* it seems that it was at the end of the 14th Century or at the beginning of the 15th, that this mask was introduced at the theatres; at a period when the extensive comerce of the Venetians caused the sum of 695,000 sequins to circulate annually through the state of Milan, the product of woolen manufactures which were sent to Venice, and again sold in the Levant; this may be proved by reading a controversy of the time, of the Doge, Thomaso Mocenigo, as related by the historian Sanudo in *Rer. Ital. Script. Tom. 22, page* 954.

PART THE FOURTH

THE COMPOSITION OF BALLETS

". . . eloquente et muette,
Elle (la danse) est des passions la mobile interprete;
Elle parle a mon ame, elle parle a mes sens,
Et je vois dans ses jeux des tableaux agissans.
Le voile ingenieux de ses allegories
Cache des verites par ce voile embellies,
Rivale de l'Histoire, elle raconte aux yeux;
Je revois les amours, les faits de nos ayeux;
Elle salt m'inspirer leur belliqueuse ivresse,
J'admire leurs exploits, et je plains leur faiblesse."

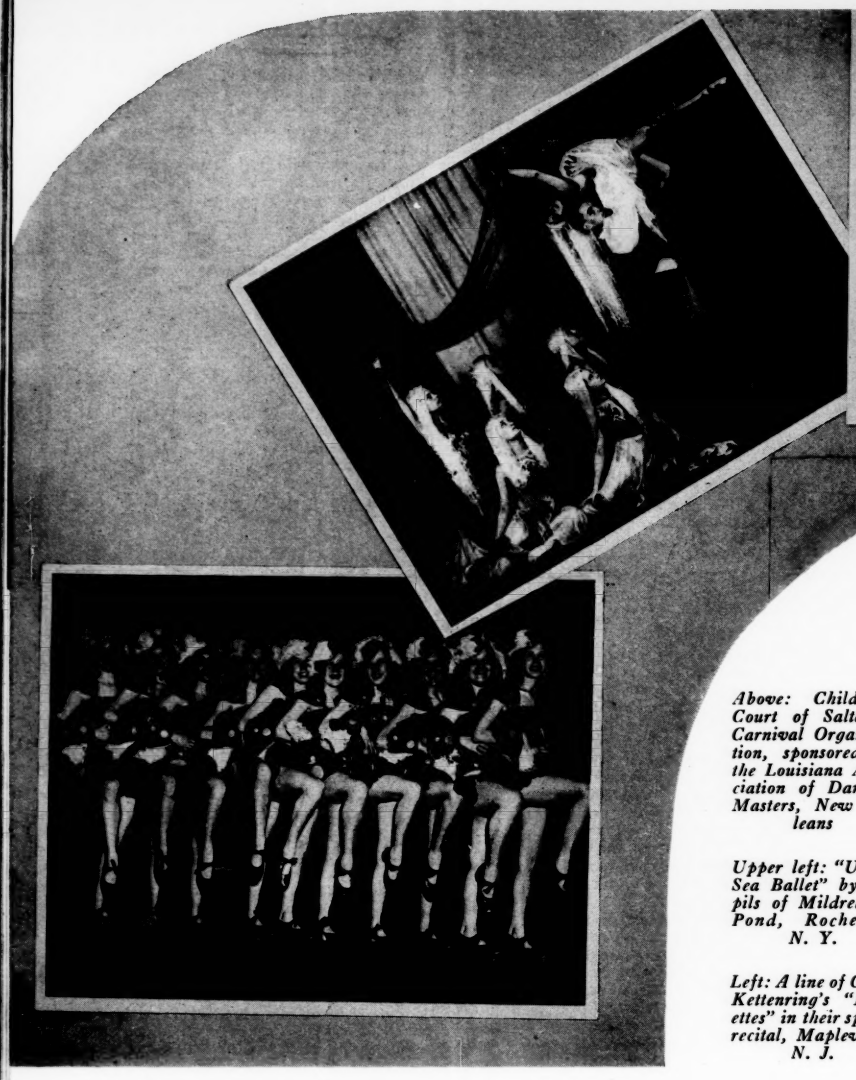
(Dorat.)

INTRODUCTION

It appears to me that the plan and conduct of a ballet should be nearly similar to those of a comedy or tragedy; since pantomime is now capable of explaining our feelings almost as perfectly as the voice; and, as we have already observed, it expresses the transports of passion even more energetically. Hence it may be concluded that this art of expressing ourselves by looks and gestures is sufficient to represent every species of action or histrionic exploit; if the pantomimic performer, therefore, be well understood, he will awaken interest and be finally triumphant. Gresset, speaking of Terpsichore, the patroness of dancing, expresses himself thus:-

"Her allegorical positions form a mute poetry, her attitudes are living and moving pictures, and become a faithful representation of sentiments and passions. Rivalling history, while she displays to the eyes (the ballet) deeds of renown, she exhibits to spectator the peculiar genius of every nation; by her steps she represents every characteristic. In her vehement movements and uncertain wandering, I can perceive anger, indignation, and despair; her irregular and negligent gestures exhibit a soft voluptuousness; in the nicety of her *balancemens* and the exactness of her *equilibres* we trace an easy language; in the sudden agility of her steps, we perceive the gaiety of the Graces, and the sprightliness of delight; amid the labyrinth of her aerial bounds we are reminded of the village *fete* and the joys of the vintage. In short, dancing, which at first appears to be only a pleasure, conceals a useful lesson. Thus, anciently, the wise citizens of Sparta, to inspire their children with the horror of intemperance, caused their drunken slaves to dance before them. This dancing, however, certainly cannot be taken for a model, but only as an example of the moral power contained in the ballet. *Describo mores hominum* is the motto of comedy; and it might be applied to every kind of theatrical representation."

FIGURE 73



Student

Above: Children's Court of Saltamus Carnival Organization, sponsored by the Louisiana Association of Dancing Masters, New Orleans

Upper left: "Under Sea Ballet" by pupils of Mildred A. Pond, Rochester, N. Y.

Left: A line of Clara Kettenring's "Kettettes" in their spring recital, Maplewood, N. J.

● NEW YORK, N. Y. — Waldeen, the young dancer from Los Angeles who gave a performance at the Guild Theatre this winter, has joined the faculty of the Master Institute of United Arts as instructor in dance. A special summer session will be held at the school.

●

Jules Stone, representing the D. T. B. A., was a member of the judging committee at Uncle Don's contest for talented children, May 30, at the WOR-Mutual Playhouse. The winners were given the title of "New York's two most talented children."

●

Bhupesh Guha will open his summer term for teachers and out-of-town students at the Hindu Institute shortly.

●

The MacDowell Club recently held the last of its season's private subscription dances which have been run by Miss Lita Perpall of the Donald Sawyer ballroom staff. Various young exhibition teams and soloists from the Sawyer studio furnished supper entertainment.

●

Mme. Sonia Serova's annual recital was held May 27 at the Barbizon-Plaza. This year's program was strictly in concert form.

The annual Waltz Contest, conducted by the Central Branch Y. W. C. A., and judged by Don LeBlanc, was won by Helen Lantwicki and John Lucchese. The contest was held in the Y. W.'s main auditorium, May 20.

●

Book reviewers the country over were unanimous in their praise of Thomas Parson's *Popular Ballroom Dances,* according to its publishers, Barnes & Noble, of New York. For instance, Regina Carter, in the Jacksonville (Fla.) *Times Union,* says: ". . . reasonable in price and written by the ballroom editor of the first and foremost dance magazine. . . . I should think this compact little manual would be the "right arm" of any ballroom teacher or invaluable to a family interested in dancing and wanting to be up to the minute along that line. . . ." Already a second printing of the current edition has been made.

●

The pupils of Katherine A. Woodworth took part in a dance presentation at Union Church Parish House in Brooklyn, May 26.

●

As a result of a recent talent audition at the Lindsay and Mason School in Flushing, four children from the studio were given contracts to appear in the forthcoming *Warner Bros. Starlets of* 1938. The audition at the Lindsay and Mason School is now an annual affair for Warner Bros. for one picture each year with juvenile actors.

● STATEN ISLAND, N. Y.—Julia Gorman's dancing class presented its spring recital, May 21, with a long and varied program of novelty numbers.

● WHITE PLAINS, N. Y.—The Agnes Boone Studio held its spring recital, May 17 and 20.

●

The junior students of Martha Shelby Morrow danced in *The Circus,* their annual recital, May 14, at Westchester County Center. Mr. Hubert Kenny took part in the program as guest artist.

● ROCHESTER, N. Y.—The 8th Annual Festival of American Music at Eastman School of Music included a ballet program with Thelma Biracree as choreographer and soloist. She was assisted by guest soloists Marja Born, Harold Kolb, Evelyn Sabin and Dorothy Tucker.

● MERCHANTVILLE, N. J. — Gladys Kochersperger's annual ballet, *Bored Little Rich Girl,* was presented at Pennsauken Junior High School, May 13 and 14. The ballet was an original composition and met with huge success.

● SOUTH ORANGE, N. J.—Students of the Leona Turner School presented *Dancing Thru,* May 20, at the Columbia High School in Maplewood.

● NEWARK, N. J.—The Tenth Anniversary Ball of the Clara Deisler Kettenring School presented *Kettenring Kapers on Parade* at the Robert Treat Hotel. The program took the form of two floor shows with Mrs. Kettenring's pupils and two guest artists. The guests were Jahny and Johnie, former Kettenring students, who are now an exhibition team under Fred LeQuorne's management. Mr. LeQuorne also attended the ball.

● MORRISTOWN, N. J.—Pupils of June Lee Woodcock danced in her ballet *Thin Ice* at the Y. M. C. A. Circus recently, with Miss Woodcock contributing a number to the music of Strauss' *Viennese Waltzes.*

● NEWARK, N. J. — The Associated Dancing Teachers of New Jersey will hold their First Annual Dinner and Dance at Meadowbrook Country Club, Pompton, June 19, reports Freida Lippel of this city, secre-

and Studio

tary of the organization. Any teachers who would like to attend will be made very welcome.

● HYDE PARK, Mass.—The Annual Petit Carnival given by pupils of Lillafrances Viles took place this year at the Current Events Clubhouse, May 14.

● NEW HAVEN, Conn.—24 pupils of the Mme. Annette School danced the *Farango* in the opera *Carmen,* May 22, at New Haven Arena. Adolphe Robicheau of Boston is rehearsing the same group for a ballet *Tales of the Vienna Woods,* to be danced four nights at the Yale Bowl, June 7 to 10. Mme. Annette's own recital, entitled *World's Fair,* will take place June 28 at the Shubert Theatre.

● HARTFORD, Conn. — An audience of 2000 witnessed Mr. and Mrs. Walter U. Soby's 39th annual dance recital at Bushnell Memorial, May 13. 150 pupils of the Soby Studio were presented in a two-act play for children, *Old King Cole,* which was written and directed by Mr. Soby, who is secretary of the Dancing Masters of America, Inc.

● HARTFORD, Conn. — Florence M. Greenland's annual closing recital at Bushnell Memorial Auditorium, May 20, played to an audience of over 2000 and the report was "It's the best one yet."

● LEWISTON, Me. — Evelyn Dyer has just finished with four recitals in Winthrop, Mechanic Falls, Brunswick and Lewiston. One of her professional pupils, Lois Perkins, has accepted a position doing solo work in a headlining act.

● PHILADELPHIA, Pa.—Helen Matkowsky, pupil of William J. Herrmann, won first place in the National A. A. U. Meet at Convention Hall recently. This was the first time that tumbling for women was included among the contests. Nine entries from the Herrmann School had been disqualified at the last moment because of age, and Miss Matkowsky was the only Herrmann candidate.

● BRADFORD, Pa. — The annual stage revue presented by Miriam Kreinson and her students played to two capacity audiences in Shea's Theatre, April 27 and 28. This was Miss Kreinson's fifth production.

● WASHINGTON, D. C.—Peggy Ann Garner, five-year-old pupil of Marion D. Venable, has returned from Hollywood to study at the Venable Studios for a short time before returning to the Coast to make a second picture for Warner Bros. Evelyn Foster, former Venable student who has just closed at the International Casino, will start rehearsals with Chester Hale, as will Doris Call, another pupil of Miss Venable.

Above: Students of the Witmer Studio, Galveston, Texas

Upper right: MARY SCOTT BAIRD *and* LEEDIA GREVE *of Vida Godwin's School in Galveston, Texas*

Right: ESTHER LYK, LORETTA ROZAK *and* IRENE ROZAK *of Chicago, Ill.*

● LOUISVILLE, Ky. — Arthur Lane informs us that he has taught a Bill Robinson routine, which he learned last summer at Lucille Stoddart's Dance Congress, to a very talented six-year-old pupil.

● MONTGOMERY, Ala. — Eura Beringer's studio has done several shows this season with local organizations, including the National Guard of America Convention, the Southern Railroad and many others. Students of Miss Beringer who have made good professionally are Jessie Reid, who is with George White's *Scandals,* Teddy Grace with Mal Hallet, and Dora Brantley in the International Casino.

● TUSCALOOSA, Ala. — Beverly Jean Wilson, advanced pupil of the Inger Tusen School, was featured on Little Jack Little's program for the Cotillion Club dance at the University of Alabama, May 1.

● FORT LAUDERDALE, Fla. — Lola Rickard Zane held her annual recital, January 26, presenting beginning and advanced pupils in a varied program.

● DAYTONA BEACH, Fla.—Mme. Mascot Moskovina will affiliate with the Ebsen School of Orlando, Fla., next September. The Ebsens will open a department of tap and ballroom in conjunction with Mme. Moskovina's ballet classes.

● NEW ORLEANS, La. — The Louisiana Dancing Masters plan to entertain visiting D. M. A. members in real Southern style this summer. There will be a Mardi Gras Ball and other famous spectacles arranged by the Louisiana Association.

● COLUMBUS, Ohio—Miss Marie Sands, one of this city's leading teachers of dance for the past 20 years, died suddenly, May 11, at her studio. William R. Detwiler volunteered his services to carry on her show, as she had planned it, with over 100 children participating, May 20.

● WARREN, Ohio—Bette Lee, professional pupil of Eleanor Alverda Shupe, is at present a very popular night club entertainer. The Shupe studio trained a number of choruses for the Annual Frolics at Warren High School.

● JOPLIN, Mo.—The Kirtley school presented their annual rhythmic festival, April 22, at the Fox Theatre. Miss Kirtley's intensive spring term began May 14 for six weeks.

STUDENT – STUDIO

● GALVESTON, Tex.—Vida Godwin entertained her pupils and their parents with a May Day party at her studio. After the program, refreshments were served and each of the children was presented with a souvenir.

● MADISON, Wisc.—A recent interview with "Daddy" Kehl in the *Wisconsin State Journal* disclosed the fact that in 1908, the Professor was sent to Berlin for a meeting which attempted to form an international union for uniform dancing all over the world. Professor Kehl won first place in ballroom dancing; his waltz method and two-step were adopted by the 16 countries there.

● OSHKOSH, Wisc. — The Del-Wrights will present summer tap courses for one week each in Hollywood and Chicago, and two weeks in New York. Teachers who enroll will be given twenty new routines with complete written notes on all the work, as well as twenty original costume sketches designed especially for the course by Dazian's.

● MINNEAPOLIS, Minn.—Yohan Steiffer plans student recitals for June 10 and 16 this year, with about 150 pupils participating in each. Words and music for all the numbers were composed by Mr. Steiffer, as well as the choreography and costume ideas.

CHICAGO
by MARION SCHILLO

This year the Chicago Association of Dancing Masters celebrates its 25th year of organization. For their Silver Anniversary, they have planned an exceptional program during Normal School and Convention weeks. Their membership has grown from 30 to 534 since 1912, according to the association's secretary, Wm. J. Ashton.

●

Edythe Rayspis held a dance review at the Austin High School Auditorium, May 6, with an audience of over 1000 people watching the performance of her pupils. The teacher herself danced two numbers which were enthusiastically received.

●

The Dufek Schools presented *The Great Outdoors,* three acts of dance items under the direction of Gladys Benedict recently.

●

Glickman Music College has increased the staff of its dance department and will present special summer work during June, July and August. The instructors there now include Ruth Pryor, Glen Myers, Eloise Moore and Margie Maye, besides Rosalind Glickman herself.

●

Gladys Gold reports that her student, Gloria Mares, was named "Superior," the highest rating for ballet work in the Chicago District Contest during May. Another of Miss Gold's pupils, Marilyn Jones, was rated "Excellent" for ballet work in the contest. Miss Gold's recital on June 4 took place in Downers Grove High School Auditorium, with matinee and evening performances.

●

Marjorie Pickthall is conducting a specialized dance course this summer at her camp in Pine Ridge, Mich., August 1 to 28. The faculty consists of Vera Mirova for Oriental concert work, and John Petrie teaching ballet and character.

●

Jose Castro, young Mexican concert artist, is now teaching for Merriel Abbott, in the modern dance department. Last month Mr. Castro directed the dance acts for the Black Friar revue at the University of Chicago.

●

Fran Scanlan conducts his summer course for teachers from June to September this year. He will teach for Merriel Abbott's summer course in July, and for the D. M. A. during August. Mr. Scanlan recently became the father of twin boys, who were allegedly the inspiration for his latest number *Minuet in Swing.*

ADOLPHE ROBICHEAU, *Boston teacher who will conduct summer classes at Ogunquit, Me.*

●

Edna Lucile Baum presented two new ballets, *L' Platform* by the Little Ballet Group, and *Confections* by her junior students, June 11 at the Goodman Theatre.

●

Gladys Hight's dance concert was held at the Goodman Theatre, May 1, and presented her entire school from children to the professional group.

●

Florence Cowanova and her dancers presented *Highlights in American History* at the Academy of Music in Philadelphia, May 3. The entire production was arranged, staged and directed by Miss Cowanova, and presented a comprehensive picture of the development of the United States.

CALIFORNIA
by DORATHI BOCK PIERRE

The Western Branch of the American Dance Association presented a program by resident dancers in honor of Lester Horton and his group, at the San Francisco Museum of Art, April 23. A reception for members followed the program.

●

Nico Charisse will offer intensive summer work for teachers and students this year for four weeks. The faculty will include Mr. Charisse, Marie Kay, Bert Prival, Bob Richard, Hubbard Shaw and Mildred Sacco. One of the unusual features of the course will be a special costume design for every routine, done by Jack Mooser; and specially arranged music available for each number.

●

Mills College dance workshop this summer will have a Mexican theme, directed by Lester Horton. The work will contrast native themes against those of the conquerors and will take place during the summer session from June 26 to August 6.

●

Aron Tomaroff will present a summer normal course for teachers, assistants and professionals, June 13 to August 13, in 9 one-week sessions. Ballet and character will be taught by Mr. Tomaroff and Jack Gibbons will present novelty tap routines.

●

Renoff and Renova, after years of successful dance tours, have retired and decided to live in California. They recently opened a studio along very modern lines and have announced special courses for the summer, in response to the large demand for their classes.

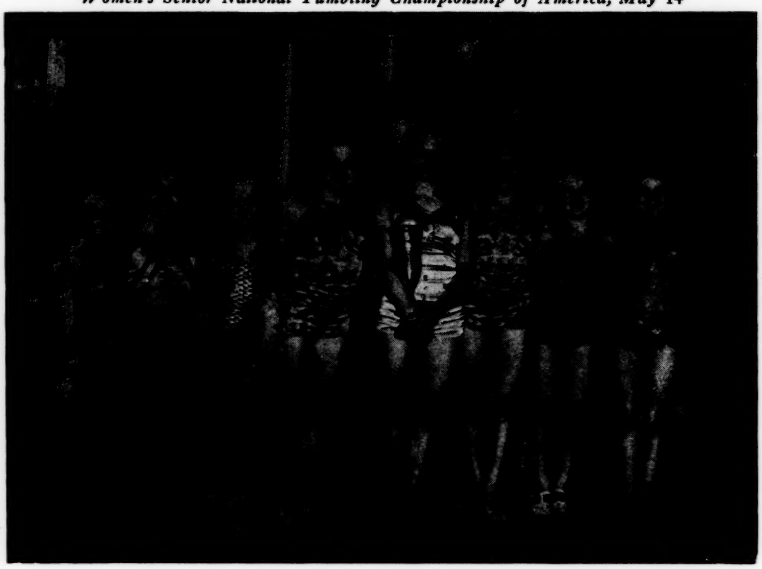
●

The Fanchon and Marco - Ethel Meglin summer courses will make visits to various motion picture studios a feature of the regular session.

●

The Falcon School has acquired its own building in Hollywood to house its University of Arts. The augmented ballroom department includes Paul Ballard for tango, rumba and Conga. A summer course under Adolph Bolm, Johnny Boyle and other celebrities will furnish a wide variety of instruction

CLAIRE WARD, ANGY CASTILLANO, HELEN LOUGHLIN, NANCY TIPOWITZ, HELEN MATKOWSKY, VERA TIPOWITZ, KATHERINE ROMANO, *and* MIRIAM PATTERSON, *Bill Herrmann's team of acrobats and tumblers. Miss Matkowsky is the junior from Herrmann's who won the Women's Senior National Tumbling Championship of America, May 14*



The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

THERE is no denying the fact that sufficient time has always been made available for ballroom dancing on the various convention programs; and there is also no denying the fact that an abundance of material has always been supplied by those engaged for that purpose. Why, then, should the feeling remain so persistent among so many that ballroom dancing is not given the attention it rightfully deserves? Why is it relegated, so to speak, into the role of the "step-child" of the dance family?

The answer might be, and logically, that there are fewer association members who depend solely on the teaching of ballroom dancing for their livelihood, than there are teachers of the other branches of dancing. Assuming this answer to be correct, the question still is with us—"Why?" Why should there be fewer ballroom teacher members? Association officials say "The ballroom teacher is not organization minded." The ballroom teachers say "The associations do not give enough of the *right kind of material!*" In rebuttal, association officials say "Let the ballroom teachers join up and we will see to it that they are given what they want." And the ballroom teachers come back with "We're not all from Missouri—but we'll have to be shown first!"

The reason for both attitudes is a logical, as well as a justifiable one. On the one hand, the associations cannot, successfully, give the ballroom teachers that which they feel they should receive unless cooperation is forthcoming, both in membership and in active lobbying for the fulfillment of their objectives. On the other hand, it is felt that the associations should make the first move. In 1936 the D. M. of A. took a step in the right direction when A. J. (Gus) Weber gave tradition a smack and presented the very old and still popular *Peabody* in New York and in Boston. In 1937 Bernie Sager flaunted the *Shag* in the faces of the die-hards; and this was immediately followed by Donald Sawyer's presentation of the same dance to the Bostonians. In September of last year both the New York D. T. B. A. and the New York Society featured *The Big Apple*. Traditions have been cracked, but will a general smash-up follow? What will happen in 1938—in New Orleans, in Chicago, in New York, in Boston? What popular and publicly favored ballroom dance will these various conventions sponsor?

The *Shag* and *The Big Apple* have just about had their innings. Neither are new enough to warrant much time or effort on the part of convention faculties. Ballroom teachers are still selling the *Shag*. More would sell it if they knew more about it. Therefore, a little time, at least, should be devoted to this dance. What next?

Last February the Ballroom Committee of the New York D. T. B. A. introduced a dance with the appropriate title *Cherry Hop*. Paramount Newsreel flashed a shot of the members being put through their paces, by Donald Sawyer and Evelyn Boardman, in practically every motion picture house in the country. Later on, in April, the Chicago Association featured the *Cherry Hop* at their one-day meet in Indianapolis. Newspapers from one end of the country to the other carried stories telling of this new dance.

Donald Sawyer, who has been reengaged by the New York D. T. B. A., will present a new version at that club's convention in July. If permitted, he will no doubt repeat at New Orleans. Its debut in Boston is more or less assured. Chicago cannot well ignore the publicity that association has already been afforded on account of the *Cherry Hop*, so it is safe to say that it will be a part of the program at the mid-western conclave.

But whether or not *all* the conventions feature the same ballroom dance is not as important as the fact that *all* the associations must, sooner or later, realize that the problem of the ballroom teacher, insofar as material for the new season is concerned, cannot be solved in the same manner as for teachers of tap, ballet, etc. The latter depend a great deal on the "exclusiveness" of the material presented by them to their pupils. It would not be good business for two teachers in the same community to give their pupils identical numbers. On the other hand, the dances offered by the ballroom teacher to his clientele must, of necessity, have embodied in them that which the dancing public has already become accustomed to, or expects to become familiar with; they must be enhanced with some semblance of popular appeal, in order for them to become and remain popular. And too, the pupils taught in one ballroom school must be able to dance with the pupils trained in another. They will dance well enough, you will say, if they have been properly trained in the correct fundamentals. However, the average ballroom teacher is well aware of the fact that there is a vast number of potential pupils who are interested in more than just fundamentals, or, to be more specific—the plain and conservative type of ballroom dancing. And the average ballroom teacher is, or should be interested in the dances which can be sold to this particular element.

Deviations from the accepted conservative styles, based almost entirely on what some choose to call "beginners fundamentals," are sometimes frowned upon because they develop into "fads." And, say the critics, fads are not good for the general welfare of dancing. The sensational success of such fads as the *Lindy, Shag, Big Apple* and others of a like nature must have proven the futility of expressing disapproval at those who enjoy letting off steam in "unnecessary gymnastics." Well, since there is no law against it, and more especially since not everyone cares to confine this type of activity to the tap and ballet classroom, what are you going to do about it? The ballroom teacher with an eye for business will see to it that he is equipped to give those of his pupils who want that kind of activity, that for which they are willing to spend their money—*and that which their friends have been taught by his competitor!*

This is an appeal to ballroom teachers to think of themselves as being, so to speak, members of a profession closely resembling a public utility, in that they all serve a common purpose: namely, that of teaching a nation to dance in the accepted styles.

TEACHERS

As Convention time again approaches you who are planning on attending either in New Orleans or later at Chicago, are undoubtedly planning your wardrobe.

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BARN DANCE

(*Continued from page* 17)

dam had no such scruples and though the Quakers of Pennsylvania refused to dance, they placed no restrictions upon those outside their own sect.

However, the older Virginia colony may be regarded as the cradle of American dancing. There My Lord Governor lived in state even when he lived in a block house, and a hundred years before the Revolution ships laden with tobacco sailed for England to return with cargoes of frills and furbelows—My Lady's brocaded gowns and silken petticoats and My Lord's satin breeches and velvet waistcoats—to grace the *Minuet* at the Governor's ball. For this great occasion the aristocracy came from miles around, on horseback and in sedan chairs attended by their African slaves and English bondsmen.

But the colonists were not all aristocratic land owners. There as always, the generality outnumbered the quality. There were the common people, small farmers, tradesmen and laborers from every corner of Europe; political exiles seeking refuge from the whims of monarchs; renegades of the nobility sent to the colonies by their long suffering families; and penniless younger sons of impoverished gentlemen hoping to find the opportunity in this new land that had been denied them in the old.

From every country in every walk of life, they came, and with them they brought not only their wordly goods but their native dances. Into the American melting pot were poured the dance traditions of all Europe, ours was the heritage of all the ages that had gone before. Where in all the history of the world could be found such rich and varied material?

But life in this country was different from life in the old, and man must be ever adaptable to his environment. Habits, customs, manners and speech changed to meet the new conditions, and the old dances were modified, added to, taken from, until they were no longer French, or English, or Spanish, or Irish, or German, or Dutch, but—American. Some, it is true, remain today almost intact, others are no longer recognizable for what they once were.

In certain sections of the South the *Minuet* is still in popular favor; in isolated regions of Kentucky the old ballads and Yeoman dances of England retain their original flavor. But in the West, the French *La Poule* has become the cowboy's *Chicken in the Middle* and the best, as well as the best known, of our barn dances, the *Virginia Reel,* was once the dignified old English contra dance, the *Sir Roger de Coverly,* with its introduction of polite bows and curtsies and its grand finale under an arch of raised swords.

Even before the Revolution, the *Minuet* had given place to the *Quadrille* in popular favor and when the new nation began its westward march the square dances became a definite part of the social life of the pioneers. Quilting bees and barn raisings, important in themselves to the material welfare of the new communities, were topped off with hearty dinners and lively dances. And because the houses were too small to accommodate the many guests, the dances were held in the barns—hence, *barn dances.*

Throughout the years of our westward expansion, the *barn dances* were the chief entertainment of the nation, serving not only as recreation but fulfilling the more important purpose of bringing together the people of isolated communities. At these gatherings the local fiddler presided and more often than not, called the sets while he scraped out the tunes to the accompaniment of the clapping spectators. And how surprised those old fiddlers would have been had they known that many of the tunes they played had once been played in the courts of Europe!

D.T.B.A. BULLETIN

By THOMAS PARSON

The New York D. T. B. A. wound up the present season, May 22, with its Annual Guest Meeting with approximately 150 members and guests in attendance. During the material period Jack Dayton presented *Swingin' Solid,* an intermediate tap routine; Helen Von Naso, recently returned from a study tour of Europe, gave a demonstration of *Swing Rhythmics,* utilizing Indian clubs and large rubber balls, and Rodolfo D'Avalos taught the *La Conga,* a latin type ballroom dance fast becoming popular in New York's night spots. As a result of his pleasing demonstration Senior D'Avalos was accorded a spot on the Convention ballroom faculty.

On the entertainment program for the afternoon were Vera Ellen Rohe, protege of Mr. Dayton, who obliged with two novelty tap routines, and the Spanish team, Juan Martinez and Antonita, who have made recent appearances in various Spanish night clubs in New York. They have also been seen in the Ballet Espanol, Opera de Paris, Opera Monte Carlo and Opera de Niza. The team will soon leave for a concert tour of South America.

At the business session the membership unanimously approved the Association going on record as favoring the general outline of Donald Grant's plan for the establishment of a National Dance Academy by the Federal Government to be conducted along similar lines as the United States Naval and Military Academies. Also favored were provisions to preclude the Academy being controlled politically, or its being used, in any manner, to foster and disseminate political propaganda.

The Association's summer convention plans are rapidly nearing completion, and the interest shown thus far indicates a record attendance. The program includes ten hours of ballroom work, with new versions of the *Cherry Hop, Shag* and *La Conga* and twenty-six hours of recital ideas.

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MARLYNN AND MICHAEL have made such a big success with Galo's new routines, particularly Paderewski's *Minuet* in Swingtime, especially arranged for them, that their contract at the Rainbow Grill atop New York's Rockefeller Center has been extended indefinitely. They are working on a new routine arranged by Galo to one of the classics.

●

ALBERTO GALO reports: The Ashburns are at the Evergreen Casino, Philadelphia. . . . Britt and Young are in Boston, Mass. . . . De Angelo and Porter are at the Casino Havana, Havana, Cuba. . . . Raye and Naldi are having great success at Chicago's Chez Paree. . . . Georges and Jalna are dancing at the Mark Hopkins Hotel, San Francisco. . . . Baron and Blair are currently appearing at the Copocabana, Rio de Janeiro, South America. . . . Billy and Ruth Ambrose have taken their first Galo routine. On their return from an engagement at the Hippodrome, Baltimore, they will continue their new routines. . . . Marylyn and Martin are in Montreal. . . . Cesar and Doree, one of Galo's newest teams, are in Juan Les Pins on the French Riviera. . . . The Paulens are at the Lakeview Hotel, Huntington, N. Y. . . . Dario and Diane have completed a novel tango arranged by Galo. . . . Craig and Cassandra, Mario and Lillian, Tudela and Jean, Judith and Jacque, Reuvel and Marcea, and the Taylors are all taking new routines by Galo. . . . Enrica and Novello are at the Roosevelt Hotel, Dallas. . . . Freddy and Betty Roberts are on the French Riviera. . . . The Townsends remain at the French Casino in Paris. . . . Yevo and Doro are working on the Italian Riviera. . . . The Adamis, a very fine European team who have just fulfilled their contract at the International Casino in New York, are now taking new routines from Galo which they will introduce in London. . . . Northway and Danilo are at the Mount Royal Hotel, Montreal. . . . This month Galo has inaugurated daily ballet classes especially designed for dance teams. . . . Rauel and Eva Reyes are at the St. Regis Hotel in New York.

VELOZ AND YOLANDA will open at the Palmer House in Chicago, June 23.

●

GERALD GREY, who instructs for Bernardi, reports that among the teams now taking new routines from him are Ortiz and Margo; Hal and Hilda Raywin; Nannette Blackstone; Miss Beryl of Beryl and Martinez; and Hilda Elfonte.

●

FRED LE QUORNE has taken over the part of Director of Entertainment at the *swanky* Longshore Country Club, Westport, Conn. He will use dancing and singing acts for his show and will present cocktail dances and teach the latest ballroom steps, assisted by Linda King. They will demonstrate the finer points of Viennese Waltz, Rumba and Tango.

●

FRED LE QUORNE reports: Wes Adams and Lisa filled a three months engagement at the Mount Royal Hotel, Montreal, after a winter in Europe and have now returned to New York. . . . Don Loper, presenting Maxine Barrett, his new partner, opened at the Mayfair in Boston, May 18. . . . Joyce and Allen, new Le Quorne team, will appear at the Longshore Country Club, Westport, Conn., this summer. . . . Byrnes and Swanson, who have just returned from a year in Europe, are now appearing at Murray's, Tuckahoe, New York, for an indefinite engagement. They are learning new routines and having some new wardrobe made. . . . Joe and Betty Lee spent the winter in Florida at the Roney Plaza, the Hollywood Hotel and the Cinema Theatre. . . . Ruth and Billy Ambrose, who have just returned from Hollywood, are appearing with Shep Fields and his orchestra, opening May 27 in Washington, D. C., and Baltimore, Md. . . . Barry and Gale opened May 23 at the Chez Ami in Buffalo, following Dick and Edith Hersey. . . . Roslyn and Seville began their six week engagement at the Arcadia in Philadelphia, May 16, following which they return to New York to open at the Astor Roof. . . . Gomez and Winona, who have just signed a three year contract with the William Morris office, opened May 23 at the Walton Roof, Philadelphia. . . . Knight and Gayle who have been dancing in Miami all winter are slated to open at one of the finer summer resorts. They are now studying ballroom tap with Mr. Le Quorne. . . . Marcella Claire is appearing for an indefinite engagement at the Top Hat in New Jersey. . . . The Townsends are still at the Casino de Paris in Paris but expect to return to the United States in the fall. . . . The Hartmans just returned from ten weeks at the Dorchester House, London, and opened May 20 at the Plaza in New York.

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BEAUTY

by BETTY CARUE

A dancer cannot be too conscious of her physical appearance, of the glow of her skin, the radiance of her face and the lustre of her hair. These are important adjuncts to her art and the natural complement to the beautiful bodies which proper dance training builds.

In introducing a beauty department THE AMERICAN DANCER expects to treat the problems of personal appearance that confront every woman, putting particular emphasis on those that are peculiar to dancers. For instance, although every woman revels in lustrous hair, the shining beauty of each strand is of the utmost importance to the dancer. How many times do we read reviews of a dancer's work and find some reference to "her shining tresses," "hair of molten gold," etc., etc.? Viewed from afar and under the brilliance of stage lights, a dancer's hair may well become her distinguishing feature.

To achieve the beauty that brings forth comment it is obviously necessary for a dancer to shampoo her hair every four or five days.

Do not let anyone tell you that it is harmful to the hair to subject it to such rigorous cleansing. The natural oil that is supposed to be thus lost, can quite easily be replaced by the judicious use of a hair brush and good dressings or brilliantine. But there is no substitute for cleanliness.

•

Hands and finger tips are also of paramount interest to the dancer. A soft skin and well manicured nails are probably more noticeable on a dancer's hands than anywhere else unless it be across the bridge table. Meticulous grooming of the hands requires a change of polish at least every other day and the dancer, of course, must choose her polish most carefully.

•

If it is not convenient to have a shower immediately after class or rehearsal, the dancer may carry a bottle of "freshener" in her bag. Equal parts of witch hazel, boric acid and rosewater make an excellent lotion to remove the traces of perspiration and give you that cleansed feeling. It is not always practical, however, to bother with home-made preparations when there are so many excellent ready-made ones in practically every drug store and cosmetic shop.

•

A luxurious bath is every woman's right but it is a dancer's need. Beauty experts agree that there are four important steps to be followed in the daily bath: relaxing, scrubbing, using skin creams and exercising. Daily dance training takes care of the exercise problem for you so we will concern ourselves with the other three. Relaxation comes through leisurely bathing in a well-filled tub to which a handful of bath salts or a dash of oil has been added. When the tautness has left the muscles and the nerves are relaxed take a long-handled scrubbing brush and go over the back and arms and elbows and knees with special vigor. After a brisk rub with a turkish towel a good body-massage cream of some sort of stimulating lotion does a lot toward keeping the skin lovely.

One of the nicer of today's facial preparations is adroitly using the old adage, "a wrinkled skin cannot blush and a blushing skin cannot wrinkle" as these manufacturers feel that no color artifice can successfully imitate a natural blush. Their program is amazingly simple and consists only of oils to utilize your own blood stream in creating beauty from within. A victorious finis is offered in the last of this program by the "Portrait Make-Up" which is a proper blending of the color complements across the forehead and chin bone. The effect is lasting and lovely.

•

These are but a few of the beauty points that concern the dancer more than her everyday sisters and that will henceforth be taken up in this department.

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Readers are invited to write for special information concerning their personal beauty problems. Send a stamped, addressed envelope with your letter to Betty Carue, c/o THE AMERICAN DANCER, 250 West 57th Street, New York City.

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READING for the DANCER

Thirteenth of a Series

by DORATHI BOCK PIERRE

It is extremely difficult for the majority of people to get a perspective of any immediate art movement, or to evaluate that movement from an unbiased viewpoint.

If, however, you look at modern dance in relation to all of dance history it is not so difficult to understand, nor does it seem to be a startling innovation. Accept first the fact of simultaneous evolution, and then realize that nothing just happens in either life or art, but that a movement which on the surface seems new, is in reality an inevitable outcome of evolutional development.

The modern dance did not appear because of any one person or personality, but was the result of evolution. The condition which crystalized it was the World War, and all walks of life had parallel developments. Art in all forms had realism, stark, unadorned, and the movement affected the entire world.

It was natural that its first manifestation was seen in Germany, who had lost a war, whose proud people suffered and felt themselves unjustly treated. It came in the person of Mary Wigman. Do not believe that she created something new out of nothing. She danced what she had to dance in a method born of the need of the historical moment; but her technique had all of dance history behind it.

The modern dance movement in America was not dependent upon Wigman for inspiration or impetus. It would have happened here if there had never been a Wigman; in fact the seeds of modern dance were first sown here by Isadora Duncan and Ruth St. Denis, to whom Wigman admits a debt, and from whose theories and teaching our great American moderns spring.

No unbiased book has yet been written treating this subject from a purely historical viewpoint. It is necessary to read between the lines of books on the moderns to understand the real significance of their work.

Expression-Gymnastics, by Dr. Rudolph Bode, translated by Sonya Forthal and Elizabeth Waterman, published by A. S. Barnes Co., N. Y., tells of the theory and practise of the modern German dance; while *Mary Wigman,* by Rudolf Bach (in German), published in Dresden, 1933, is the story of Mary Wigman's work.

A Merle Armitage book, *Modern Dance,* compiled by Virginia Stewart, published by W. A. Kistler, Los Angeles, 1935, contains articles about and by many of the well-known modern dancers. Another Armitage book, *Martha Graham,* has recently been published by L. R. Kistler, Los Angeles, 1937, containing many articles about Graham and her work by critics and historians of the dance.

Ballet—An Illustrated Outline, by Paul Magriel. Kamin Publishers, New York City, 47 pp., 33 illus. $2.50.

Paul Magriel, whose work in bibliography and dance criticism is already well known, has here attempted a visual outline of the development of ballet. He has so far succeeded that the book will serve not only as an item of interest for balletomanes, but as a compact reference volume for students of the dance.

An early manifestation of rhythmic pageantry is offered as the forerunner of contemporary ballet—the Banquet-Ball of the fifteenth century. Unity and integration were achieved by the *Ballet Comique de la Reine* in 1581; and from there the author presents the salient points in ballet evolution down to the present day. The great names of each age appear in their relation to and effect on this historical progression.

The portrait of every period is graphically drawn in the text and brought to life even more efficiently by its profusion of good illustration. Mr. Magriel does not prognosticate the future of ballet, but he does iterate his faith in "the perennial quality of the art of ballet and its universal language." That faith seems to be supported particularly by the young English and American companies which have come into being with the past decade.

P. S. A.

•

Ten Variegated Class Lessons in Operatic Dancing, by Nicolas Legat. London, England. 5 shillings each.

The noted ballet master, Nicolas Legat, has specially prepared these ten lessons in the classical school of operatic dancing, for the benefit of teachers and advanced pupils. They were edited and arranged by Nadine Nicolaeva-Legat, and present a valuable series for ballet instruction. Each lesson consists of work at the bar, in the center and suggested combinations of steps for men and women. The set is an interesting study of the methods of Mr. Legat and contains excellent pointers for those who would wish to learn more about his personal training in ballet.

•

Textbook of Acrobatic Dancing, by Charles F. Fishback, M.D.

Here is a comprehensive text which should give an insight into the many phases of acrobatics. Beside the actual directions for acrobatic dancing, Mr. Fishback has also presented other information relative to the body, classes, music, stage directions, etc.

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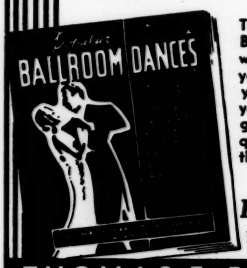

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D. M. A. BULLETIN

(*Continued from page* 31)

From Oscar Duryea

You will be glad to know that I was honored by being asked to conduct and lead the Cotillion at the Viennese Ball at the National Arts Club, New York City. The favors were natural blooms, gardenias for the ladies and dark red carnations for the gentlemen. They were wheeled on the floor in a brightly painted and decorated cart, such as are used in some of the large cities of Europe by the flower vendors. The party was a huge success and had quite a few write-ups in metropolitan dailies.

Engagement

Mr. and Mrs. James J. Turner, of 29 Lindsley Ave., South Orange, N. J., announced the engagement of their daughter, Miss Leona Turner, to Edmund L. Bataille, son of Mr. and Mrs. Emile C. Bataille of Sommer Ave., Maplewood, Sunday night, May 3, at a dinner party in Chanticler.

Member Ill

Mrs. Anna Keenan has had a nervous breakdown, having taken sick on March 18. Her son, Walter, reports she is much improved, however.

Honorary Member

Miss Bessie Burkhimer, member of the Carolina Dancing Teachers Association, has been elected to Honorary Membership in their Club. Miss Burkhimer has retired from the dancing business and has moved to Oregon.

New Studio

Miss Cecelia Fleischer, of Scranton, Pa., has moved into new and larger studios on Adams Street.

Sails for Honolulu

Betty Mae Harris, of Des Moines, sails for Honolulu, June 17. Miss Harris expects to return in time to attend the Convention at New Orleans.

Belfast, Ireland

Dorothy Norman Cropper fears the Federal Arts Bill, if passed as it now reads, will be a serious handicap to dance teachers. Miss Cropper writes: "Dancing is big enough to survive, that's certain, but I can see difficult times ahead for teachers unless something definite is done, and that at once. If any dance bill or one touching dancing is introduced in Washington, it should be submitted by the D. M. of A. in my opinion—that is, through a congressman from Connecticut, since we are incorporated in that state. I would not object in the least if the teachers they appointed were qualified, but apparently they aren't. Is there any way of bringing the D. M. of A. to the attention of Washington as an organization properly qualified to handle dance administration? If this is possible, it's probably been done; if, however, this has not, by some odd chance, been thought of, would you bring the idea to the attention of the Board?

"I fear I can't possibly get to New Orleans this summer, as we will be in New York only a short time."

Boston

Mrs. Lilla Viles Wyman, of Boston, celebrated her 50th anniversary as a teacher of dancing on Friday, May 27, with a recital called *Dance Display* at the Shubert Copley Theatre. Mrs. Wyman was first President of the Dancing Teachers Club of Boston and is now an Honorary Member. Congratulations are in order for Mrs. Wyman.

Florida Club

The Florida Society held a splendid meeting at the Colonial Orange Court Hotel, March 13. The feature of the business session was a discussion in detail of the present Fine Arts Bill. By vote, all were unanimously opposed to the bill as it now reads.

Faculty for the day were: Mascot Moscovina, ballet; Peggy Pierce, intermediate tap; and Ella Mae Holder, novelty routine. The September meeting will be held in Tampa, Sept. 25.

Georgia Dancing Masters Association

The last meeting of the season of the Georgia Dancing Teachers Association was held in the Hurst Dancing School, Atlanta, Ga., May 10. A program was presented by Lottie Hentschel, ballet, and Bernard William, tap. At the business meeting, matters of importance for the National D. M. of A. Convention were discussed.

Toronto

Miss Louise Burns of Toronto has had a very busy season. She has been very successful with her professional groups. One of her units was taken to White Sulphur Springs, West Va., for a one night performance this winter.

A DANCER'S DIARY

(*Continued from page* 24)

Mrs. Busby was waiting for us and we stepped out into a square hall with a stained glass window. The hall was hung with Indian rugs and there were Indian bows and arrows and quivers hung along the walls.

"The little boy uses this sometimes as a play room," explained Mrs. Busby.

There were doors opening off the hall. They were painted white and numbered. Mrs. Busby opened the door of one and we couldn't help crying, "Oh!"

It was just a square, white room, but it had a bed of maple in one corner, a chest of drawers and, best of all, three casement windows with diamond panes. They were set deep so that there was a window seat beneath, and they looked right out over Central Park.

"The rooms are all in a row, right here in front," explained Mrs. Busby. "Come on, I'll show you."

So we rushed into all the rest.

"How about it?" asked Mrs. Busby. "What do you think?"

"Yes!" shouted Betty, and Bobbie looked so happy at her dream come true that I thought she was going to cry.

"Mrs. Busby," I said, "you and Thomas are coming to see *Prince Igor* next week at the Metropolitan, if we have to behead somebody to get a seat for you."

"Prince Igor?" Mrs. Busby's eyes suddenly filled with tears, "I'd love that. You see, I had a boy once—" then she stopped suddenly. "All right now, young ladies. When can I expect you in?"

"Tomorrow," said Bobbie.

And so Diary, think what grand rooms we're going to have! And in such a lovely house. And oh, the excitement of it! I only hope Mrs. Busby doesn't get caught.

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Love Hawaiian Dances

(Continued from page 27)

The rainbow for my hat
The shooting stars for my ribbon
The rainclouds for my fan
To cool off when it is hot
The waves of the ocean for my shoes
To go gliding over the waters
The bird's nest for my house
Under the shading branches of the trees
This is the end of my song of
The light that shines over the earth.

The utter simplicity appeals instantly to the young. How thrilling to have the rainbow for one's hat, and the waves of the ocean for shoes! Childish imagination is caught at once and held. And when the child is taught to describe the story, thru the most natural medium in the world, the dance, it is even more delightful.

The swinging swaying movement of the hula are almost as simple as walking. There are no steps or gestures that are strained or unbalanced. They relax rather than tax or exert. Like the dances of India the Hawaiian dances have retained that invaluable quality of the primitive rhythm which, based on the rhythms of nature, generates within the dancer a refreshing power of self control, poise and peace.

The fundamental back of the hula is that in walking you sway your hips, in dancing you simply exaggerate this perfectly natural swaying and your whole body responds to the symphony of graceful movement. Your body is like a palm tree swaying in the breeze, your arms ripple like the surf that rises and falls with the undulations of the sea, your hips keep the rhythm, your feet bear you from place to place, while your hands and eyes tell the story.

So many "hula stories" bring into real life the images of one's dreams and stimulate imagination in the less fanciful mind. The hand gestures are so much fun that they immediately release any timid restraints or inhibitions. The hula itself is so happy and bright and joyous that it generates these qualities in the little dancers.

The native musical instruments which accompany some of the dances are fun to play and easy to learn. Among them are sticks, bamboos, gourds, large and small drums and pebble castanets. Hawaiian dances are unique in that the dancer can be orchestra as well as dancer. In many of the seated hulas the dancer also chants and beats her own rhythm with the native instruments and so she need never be at a loss for an accompanist.

Mixed with their enjoyment of these hulas children are unconsciously receiving training which will be an asset all their lives. Since many of the dances describe nature they gain from them the habit of observation and a deeper interest in their surroundings. Interest in the customs of other people is likewise aroused. At the same time their bodies acquire grace and poise from the quiet rhythms of these dances. They understand them because they are based on the familiar experiences of childhood.

Small wonder then that children love the dances of Hawaii.

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DANCE SCHOOL IN CASTLE

(Continued from page 20)

taught by Lucie Bittrich-Matfus, Melita Kosterlitz and Brigitte Müller. These lessons were again marvels of perfection, especially the children's classes. Each instructor provided her own accompaniment on the piano with marked ability. This is a custom quite prevatent in many European schools.

Rosalia Chladek gave a special recital for us, with all the students of the castle in attendance. It would take a poet to describe Miss Chladek's dancing. She possesses a style that is serious, heroic and gripping. Her performances left one breathless. It was just as though one had seen Joan of Arc dance!

After dinner in the evening the school entertained for us in the royal apartments, where at the time of the Vienna Congress the courtiers had paraded in red robes. Two of the rooms where we ate had been the private boudoir and breakfast room of Empress Maria Theresa.

We met many interesting students from all over the world—from Honolulu to Bucharest. Dr. Ernst Ferand told us romantic historical incidents about the old castle, and the visit was terminated with pleasant conversation.

It is not universally known that we now have in New York City, at Steinway Hall, a branch of this most amazing school. Gertrude Doris Ulman, the director, is a graduate of the Hellerau-Laxenburg school and has also studied and taught in Italy. She has had special work with Harald Kreutzberg, Dr. August Aichorn, Rosalia Chladek, Herr Ferand, Dr. Walter Klein and Brigitte Müller. In addition to her training in the dance, Miss Ulman has studied with Professor Klapp, whose success in correcting curvatures of the spine is well known in medical circles. She has done special work in the kindergartens of Vienna and taught body culture in Italy.

In 1936 Miss Ulman went with Rosalia Chladek on a two months' dance tour through Italy, culminating in their group's participation in the Annual Greek Festival at Syracuse, Sicily, where they presented *Oedipus and Hypolytos.* The Hellerau-Laxenburg group is the only foreign company invited during the last two decades to take part in this classic dance festival.

The Hellerau-Laxenburg work seems very modern, as we know modern dancing today, but Miss Ulman says that it differs from the prominent modern schools in New York, in the technical approach and content.

Miss Ulman says, "The Hellerau method aims not only to develop a sound and well integrated body, but aims to develop creative expression through bodily movement. The technical part has two stages: relaxation and constructive body building. Relaxation frees the body for complete naturalness of movement accomplished with conscious effort. The constructive stage develops physical awareness, strength and elasticity. The aim of the dance is to enable the individual to function at maximum capacity. Ultimately it results in abstract, absolute dance."

The background which Gertrude Doris Ulman represents is ideally suited for study of the dance and all its related arts—the fascinating, dreamlike old castle of *Schule Hellerau-Laxenburg, Schloss Laxenburg Bei Wien.*

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DANCE EVENTS

(*Continued from page 26*)

through the courtesy of Leon Rattner, demonstrated precision and excellent taps, but spoiled the final effect of their numbers by simply ending the dance and walking off stage. The first principle of stage dancing is to "carry" your dance off stage, leaving the audience still enthused.

This was the first performance of Still's *Lenox Avenue* in ballet form. The scenario was written by Verna Arvey, who also accompanied the performance at the piano; and the choreography was by Norma Gould. According to a program note, Still wished his composition to be treated as an impression of Negro Dance Forms, and this Miss Gould has attempted to do.

The music is rather short, and as a consequence the scenario should have been very simple and strong in a single theme, but trying to present everything significant of the street and of negro character, made the ballet very episodic. The drunk who loses his only dollar in a crap game and wins it back by dancing in a street contest; brawls and lovers; the Philosopher who points out to The Man a panorama of the American negro's struggle up from illiterate slavery—all are shown.

The Man visits a Mission, and this was the highlight of the ballet. The feeling of ecstacy, the rhythmic pattern of evangelical worship was beautifully worked out. In the end, the noise and clamor of Lenox Avenue passes over the Man, who falls asleep on the curb.

Broken into separate parts, the ballet is very good, but its fault lies in the fact that it is too short and that its central theme is not stressed with sufficient strength to hold all of the episodes together. Consequently, one feels confused.

CHICAGO
by MARION SCHILLO

VINCENZO CELLI and BALLET, *Studebaker Theatre, April 24.*

Vincenzo Celli, the Chicago boy who won a scholarship that sent him to Italy to work under the great Cecchetti, which led to a glorious career as *primo ballerino* at La Scala and later as ballet master of that company, gave a concert here with a company of ballet dancers, most of whom have been trained by Edna McRae.

The choreography for this performance was Celli's, with the exception of *Sylphides,* which was Miss McRae's. Prominent soloists were Eloise Moore, Muriel Gray and Helene Musille, and of course, Mr. Celli.

Legend of the Lorelei with music by Catalani, was a lovely classical arrangement which was new to our eyes and probably derived its form from Italian works. The *Sylphides* performance which followed, in which Celli danced with Muriel Gray, was one of the loveliest seen here in a very long time.

The Yellow Mask, starring Celli as The Hallucinated, and Eloise Moore as The Bayadere, based on a scene in an opium den, was a strange, eerie work, well done so far as the actual dance interpretations were concerned, but difficult to handle dramatically. Eloise Moore admirably performed a long and difficult dance, and Celli's performance was convincing, though some of his men were weak and uncertain of their roles.

There were three charming *divertissements.* Celli's *Tarantella Napolitana* was an exciting version performed with much gusto and thoroughly enjoyable.

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